

NO Nonsense

AC/DC BZINE

A BY THE FANS FOR THE FANS!



BACK ISSUES

PEKKO PÄIVÄRINTA & JARMO KATILA



BACK ISSUES

PEKKO PÄIVÄRINTA & JARMO KATILA

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PROLOGUE

No Nonsense site was born in July 1997, when Jarmo Katila decided to put online a little AC/DC webpage. In the beginning there were only some photos from Helsinki gig of the Ballbreaker tour. Pekko Päivärinta had written some AC/DC related articles to some fanzines.

And we got an idea! Since there were already some other really great and complete AC/DC websites with lots of good information, official discographies, promo pictures, news, etc, we thought that it would be useless to make another site with that kind of information. Instead we would make a site of alternative source for AC/DC related information - for the fans. The No Nonsense AC/DC Webzine was born.

We released fifteen issues of webzine, and to be honest with you, it was a great time. It was a hard work to put out a new issue, but when it was out, the feedback we got made us feel we were doing something right.

Of course the interviews were the most delicious stuff to do, often done at the very early hours (due to Finnish/Australian time zone difference). People were very helpful and easy going. Like with the interview with Brian. We were totally not prepared for any interview, and then we got a chance to sit down with Brian for a pint. It was really relaxed atmosphere (okay, not that relaxed - after all Brian called us for a pint!). When we afterwards watched the tape we thought there weren't that interesting stuff on it, it was just like a nice chat with an old mate, and we almost decided not to publish it. But then again, luckily we did.

Also one of the best things running this webzine was the fact that we were the first ones who could read and hear those awesome stories by fans and people close to the band. But also it was hard to make choices for the stories we got, because we tried to stick on our policy - no nonsense - and also we did try to be rather unique. In November 2000 we gave Angus the printed copy of No Nonsense Webzine. He later on referred it as "the Bible" - it was as thick as the Bible.

Now it's time to close one chapter in our lives and move on. AC/DC will still be part of our lives, but No Nonsense has reached it's end. So here you are, from soup to nuts - all the issues of No Nonsense AC/DC Webzine.

We Salute You!

Pekko & Jarmo

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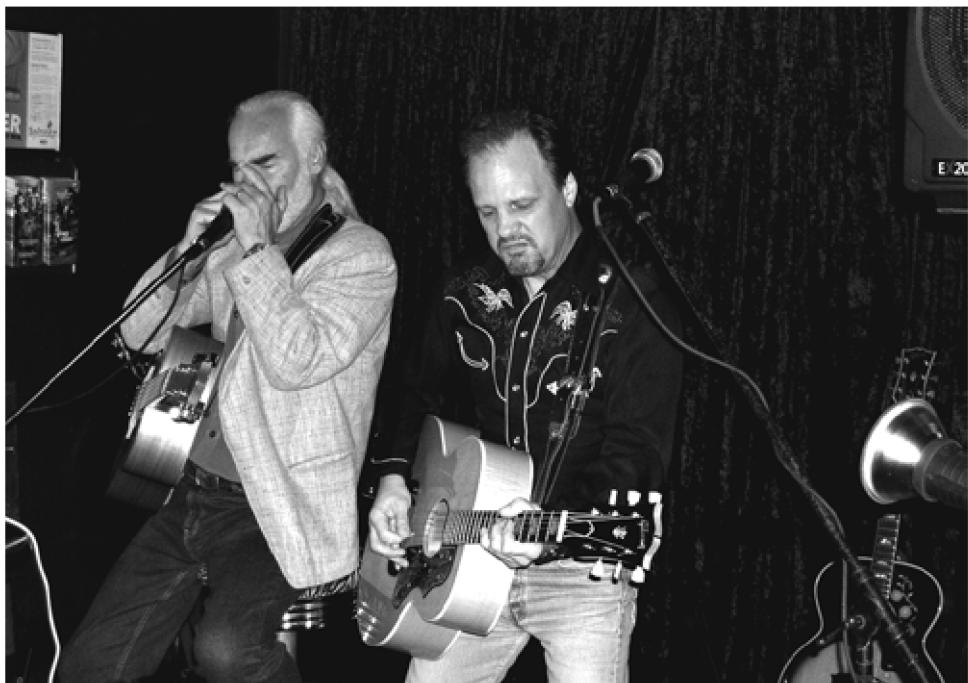


MARK EVANS & DAVE TICE HIT THE BLUES

STORY AND PHOTO BY TONI VILJANMAA

Mark Evans, AC/DC's bass player from the legendary first three UK albums (including "Let There Be Rock"), today plays mainly acoustic blues with his Aussie mate Dave Tice (ex-front man of heavy proge band Buffalo in the early 70's). They are playing regularly at the Bridge Hotel, Rozelle, in Sydney.

Bridge Hotel is located couple of kilometers outskirts of central Sydney. Rain was pouring. At the time we were there, Tice & Evans were playing in a small entry bar of the Bridge Hotel, the entrance was free. For us AC/DC die-hard fans the event couldn't have got much better: You could see an old 'DC legend hitting the chords along with a tremendously talented singer, Mr. Tice - and the whole thing was free!



Their set list included blues and classic rock/pop tunes, such as Them's "Gloria", "Mustang Sally" and Howling Wolf's "Wang Dang Doodle" and some Beatles tunes. Mark Evans delivered his guitar rhythm just as tightly as he did his bass lines back in 1976. Dave Tice's voice was very strong yet soulful. Having heard Buffalo after the gig I have to say that Dave Tice is perhaps one of the underrated voices in rock and roll. His sound has not got even a bit worse since the 1970's. What a great singer.

The duo played two sets, and the people were rushing in the bar as far as they went. And yes - we get to hear some old AccaDacca eventually! The crowd pleasers were the anthemic "It's a Long Way To The Top" as well as the "Jailbreak", which evolved interestingly from Them's "Gloria". I had not figured out before, that those songs have nearly exactly the same chords, E-D-A.

By the time the AC/DC classics were delivered the people went full on, rocking and rolling. Some of us were happier to drink booze and sing/shout the choruses along with the great band. Mark even jumped from the stage for a while to hammer the notes in with the crowd. There was a nice, cozy atmosphere in the bar. In between the sets Mark came to our table to have a chat and drank his bourbon. Naturally there were also chats about AC/DC. There were some interesting speculations about video footage, forthcoming projects and the old days touring and playing with the band. All in all, it was a great night with good blues music and nice chats about our favorite topic, AccaDacca.

Q&A WITH LARRY VAN KRIEDT

BY BJÖRN HELLBORG

Larry Van Kriedt was AC/DC's first bass player (he played saxophone on few tunes as well). He was with the band from the beginning to February 1974, and later on did a short comeback in January 1975.

QUESTION: Can you tell about your time with AC/DC in 1973 and 1974?

LARRY VAN KRIEDT: It was a long time ago but I'll try.

Q: When and how did you meet Angus and Malcolm for the first time?

LVK: I first met Angus and Malcolm in August 1969. I lived on a migrant hostel and Angus used to go there. The first time I saw him, he was wearing a school uniform and had an electric guitar and was smoking a cigarette. He was 14 or 15. I had a real Gibson guitar and I could play it, so we became friends and he introduced me to his family. I used to go to their house every weekend for about a year. I always brought my guitar. Angus, Malcolm and I would sit around exchanging riffs on our guitars. We were all very good! I stopped seeing them for a year or two.

Q: How did you end up playing in AC/DC?

LVK: One night I got a knock on my door and Robbie Lord asked if I wanted to go and jam with the boys as they heard I had bought a bass. So we jumped in his car and went to a rehearsal studio in Newtown. I was 19 then and had a baby boy. I used to bring him to rehearsals sometimes and I was worried that he would get his ears damaged. Today he plays with me in my band called Afram. I was probably only in AC/DC for about 4 months. But it seemed like longer. Everyone could see that it was going somewhere.

Q: Do you remember the set list at Chequers on New Year's Eve '73?

LVK: There were at least "I Hear You Knocking But You Cant Come In" by Little Richard, "Wishing Well", "Can I Sit Next To You Girl" and "Rocking In The Parlour"

Q: Did you play saxophone also on stage anytime during your time in AC/DC or was it just when you rehearsed?

LVK: I played sax at Chequers on one or two tunes. Malcolm played bass.

Q: Can you remember where you played with AC/DC?

LVK: Mostly Chequers. A wedding. And a large youth club type hall in Liverpool or Blacktown.

Q: Which songs did you and AC/DC record at EMI-studios in Jan-Feb 1974 ? There has been word about "Can I Sit Next To You Girl", "Rock'N'Roll Singer" and "Soul Stripper."

LVK: I think you got it right. There were three songs.

[NB: "Rockin' In The Parlour was recorded on these sessions, and it appeared on the B-side of the first AC/DC single]

MARCH 17 1977 - STRAWBERRY STUDIO SESSIONS

BY GARY CONNOLLY (CONDUCTED BY ANDERS HEDMAN)
PHOTO BY PETER WADSWORTH

Gary Connolly was a bass player in Jenny Darren Band who supported AC/DC in 1977 on their 'Let There Be Rock' UK tour. After their last gig together in Manchester, both bands went to the famous Strawberry Studios to jam for fun. It was partly recorded but most probably the tapes have been erased or disappeared.

» Gary's recollection

Our drummer and keyboardist had shares in the studio - and a key - and we all piled in after the Electric Circus gig at Manchester and just did some jamming - and more than 'some' drinking. It wasn't anything organized and nothing came out of it, apart from a very late start the next day! Something was recorded by Geoff Gill but I don't think he kept the tapes either - they weren't very good.

We all played somewhere on the tape. Angus, Malcolm, Bon and Phil and I think Mark were there, though it would be difficult to decide who was playing when. The only thing that WAS apparent was which lead vocalist was signing - we had Jenny Darren.

We did Hammersmith Odeon later, but it was The Jenny Darren Band supported by Killahertz. AC/DC had gone off in a different leg of their own tour by then. We stopped touring with AC/DC after the Manchester gig as we had other places to do that didn't fit with where they were going.

We also went to a guy named Ted Lee. He's the brother of Alvin Lee from Ten Years After. Ted made guitars and we purchased a number of them - I'll always remember that tour. My 'Lee' fretless bass guitar was stolen by the lead guitarist in my band here in New Zealand in the early nineties.

One thing that I'm sure not many people know is that Phil Rudd lives here in New Zealand now. I was working with a guy who did some stage management at the Sweetwater Rock Festival weekend and he tried to get me to talk Phil - and therefore the whole band - to turn up. I'm glad it didn't happen, because Sweetwater lost money last year!

I stopped playing live about 2 years ago here in NZ. I've passed it on to my kids, 19 and 12, they can take it from here.



JUST OUT OF INTEREST, THE BUS STOP SHOWN ON THE PHOTO IS THE ONE WHERE PAUL McCARTNEY SERENADED TWO PEOPLE WAITING FOR A BUS WHEN POPPED OUT OF A RECORDING SESSION AT THE STUDIO (HE WAS RECORDING THERE WITH HIS BROTHER MIKE McGEAR).

GOD'S GIFT TO BALLROOM NOTORIETY?

BY DANA AND CHRISTOPHER GOUDREAU
PHOTO BY DANA GOUDREAU

On Tuesday morning, March 11, 2003, my 12 year old son, Chris and I departed from Manchester, NH with our small rental car and drove 275 miles, headed towards the Big Apple. We were on a quest to obtain tickets to a once-in-a-lifetime concert by Angus & The Boys at the Roseland Theatre in NYC. The only problem was - no tickets were available to the general public, except for contest winners and VIP's. We stood in the front of the theatre for a couple of hours as fan after fan entered the box office and exchanged their vouchers for 2 tickets to the Promised Land. Over and over, we asked every smiling face, "Got an extra ticket?" and over and over, the answer was a firm no and/or shaking head.

After the last person had exited the box office and approached us, we didn't even have to ask. He smiled, shook his head and said with a very English accent "Sorry lads, no extras."

As we contemplated heading back home, I pulled out a phone number of a ticket agency located on Broadway that I had dug up on the internet while back in Manchester. Although they had said they would not be getting any tickets, I was desperate to turn over every stone twice. It paid off. "I've got 2 tickets for \$500, do you want em?", said the gravely voice on the other end of the line. My answer? "Woo Hoo!" I can't begin to tell you the look on my sons face when I shouted out that Homerism!

We met up outside of Starbucks coffee café on Broadway and 52nd fifteen minutes later and all of a sudden, the tickets to Paradise were in my hands. It was just about 2 o'clock and the line to get into the Roseland was non-existent. I said to my son, "Ya know, if we get in line right now, come 8 o'clock, we'll be standing in the front row, center stage." He didn't give me a verbal answer, but I took his race to the doorway as a strong message he was interested in being up close.

As the time slowly ticked on, people started to join us. Among them, a nice lady with a jacket plastered with AC/DC patches and a bag full of home-made goodies. She reached in and gave us both a Roseland "Backstage Pass" on a necklace - and then quickly told us it was not genuine. But a nice piece all the same. She also handed us a



button commemorating the night's concert. In kind, I reached into my bag of goodies and handed to her and a few other people around us, a very limited edition bumper sticker, which reads "DANGER/HIGH VOLTAGE! THIS CAR IS POWERED BY AC/DC". She was very appreciative and as the line grew longer, we met more and more nice people who shared stories and guesses for the set list for the show.

As the time approached for the doors to open, a reporter began interviewing people in the crowd. He spoke at length to my son, as he was by far the youngest person in the crowd. We would see lots more of the reporter later on. When the doors finally opened, dozens of security guards kept the crowd from rushing forward and with little effort, we found ourselves right where we had hoped - front row center!

I can not begin to tell you the look of anticipation on the face of Chris - only at Christmas time when he was 4 years old, have I ever seen a look like that.

As the crowd squeezed in to the tiny theater, some concerns about possible pushing did begin to eat away at me a bit. However, thanks to the person to my left, that reporter - and, to our right, a lovely couple from Long Island - these people connected with us right off and together, it was like a finely crafted cocoon for my son. I thank the three of them eternally. It was from this vantage point that my son and I had the experience of a lifetime for an AC/DC fan.

A roadie introduced the band and out came the boys to the beat of “Hell ain’t a bad place to be”. I knew right then and there that this was going to be some kind of special night. Brian’s voice was molten lava from a velvet volcano! He absolutely kicked ass! Angus smiled as he strolled around the stage, making eye contact with the crowd and then sharing a smile and a nod with his brother, Malcolm. Cliff and Phil were also in high gear and you could tell by the looks on all their faces and the way they belted out their choruses - they were there to have fun!

Song after song, my son continued pumping his fist to every power chord, as he has done since he was 4 years old, dressed in shorts and a cap, playing his plastic white guitar to the sounds of Thunderstruck - or as he put it, with his loveable lisp - “Ahhh, ahhh, ahhh...FFFUNDAH!!”

This band truly loves their fans and appreciates the lengths to which some travel to see and hear them. All around me, people from Scotland, Denmark, England, Canada, and from inside the US, An FBI agent and his wife from Florida - who flew in just to see the boys! Oh, and this guy goes from clean cut, jeans and a jacket, military style haircut, to a full Angus schoolboy suit, shoulder length wig (Angus could’ve used that!) and nearly as many tattoos as dear old Bon himself! Unreal, and these guys know that their fans are this supportive, and for that, they gave us a show that will live on in all our memories forever.

Some speculated a short - “give em the basics and run” - show... Hardly! Among the twenty songs played, they pulled out four tunes that have rarely played live. “Gone Shootin’”, “If You Want Blood” “Rock’N Roll Damnation” and “What’s Next To The Moon”, all played to absolute perfection and, I swear, the audience participation was as if choreographed for a movie! What a rush!

Two days later, my son was still wearing his “priceless” t-shirt, and today, he’s still wearing that grin every time I mention the name “Roseland”.

PS: I did make it back from NYC in time for my son to go to school. My wife gave him a note, and he stood there while the teacher read it “...my husband took Chris to NYC for an off-broadway show”. The teacher lowered the note, took another look at Chris’ t-shirt, smiled and said “must’ve been some show, huh?” A big smile and a nod of the head, if only he would have answered with “Ahhh, ahhh, ahhh...FFFUNDAH!!

I’m sure he was thinking it though.

GLASWEGIAN NIGHTS

By Pekko Päivärinta

AC/DC has always had special connection with Scotland - Glasgow especially. Originally the Young family were emigrated from Glasgow in the middle of the last century. And as everyone knows the Scott's did the same thing. After the Australian conquest, the band were about to demolish England, Scotland, Europe and so on.

But almost every gig in Glasgow there has been some specialties: In November 1976 AC/DC visited Glasgow on their tour. During the legendary "It's A Long Way To The Top" Bon Scott used to show his talent regarding to his Scottish heritage (he was known to play bagpipes in the song). At this gig Bon's bagpipes were stolen from stage. And he would never again play bagpipes on AC/DC gig. Also AC/DC dropped the song from the set list.

Fling Thing (/Bonny) was originally recorded as a b-side of the single. The song is traditional Scottish song named "The Loch Lomond". Glasgow is the only place where band has played this live - and they have done it pretty much all of their Glaswegian gigs. The song is captured on both live albums ('78 If You Want Blood and '91 Live). During the '78 live performance band was also wearing football jerseys during the encore.

The Scottish audience have been well treated - they have heard some rarely played songs live. These include 1982 gigs with C.O.D and Let's Get It Up. Also in 1978 Gimme A Bullet was played during the soundcheck. Time will show if Glasgow gets any other surprises.



EARLY DAYS IN UK

By GARY Ross

My first experience of AC/DC was in May 1976. For two nights AC/DC were supporting Back Street Crawler at the Marquee club in Wardour Street, London. It was the beginning of the hottest Summer in the UK since records began. And, alerted by some mates to the antics of a crazy young guitarist dressed in schoolboy uniform, we quickly realized that it was not going to be a such a long way to the top for this five piece Aussie rock'n'roll band. One evening a couple of mates came round to tell me about the gig they had seen the previous evening. It was AC/DC. I had heard about them and could not help to be caught up with their enthusiasm. At the time we were all about seventeen years old. It was time to find out more.

The Marquee club was grubby as usual but with enough kudos to break bands in to the big time. And, AC/DC new it. They burst on to the stage with all of the energy their name implies. Bon Scott stood erect, all tight blue jeans and naked torso, stretching his vocal chords further than he could throw them screaming: "It's A Long Way To The Top If You Want To Rock'N'Roll !". And, if my memory of this time is not just some sort of fantasy it was accompanied by, not only guitars and drums, but by the sound of bagpipes. Obviously, these Aussies were proud of their Scottish roots.

Angus, all shorts and schoolboy cap, ran around the stage, and the audience. Somehow, his red Gibson SG stayed close enough to his body to be played with as much ease as the audience played with air guitars. Sweat poured off his body, a drip for each note, and boy did he play some notes. The temperature soared. And, that was it. Our first taste of a unique summer.

After this experience we were ready for more and that would now be at the Red Cow Public House in Hammersmith. By this time our small group had become a small crowd in itself. AC/DC were doing a sound check in what seemed like a tiny stage area. It was in this close proximity that fans were able to chat to the band and share in all of the enjoyment that was to follow.

As the band began their set the crowd had grown to maybe five or six hundred people. Not bad since AC/DC had been in the country for what seemed like a couple of days. Beer spilled out of pint glasses as people crashed in to one another narrowly avoiding the likes, and the frets of Angus, Malcolm and Mark Evans. It was mayhem, but not as we knew it. Angus was the conductor of chaos and we loved it.

As the summer got even hotter, reports of AC/DC spread like wildfire. ‘Sounds’, a popular music paper of this time, ran a promotion around the UK which culminated in their largest gig yet at the Lyceum, near the Strand, in London. Before the band came on stage and, pumped by a combination of alcohol, bravado and pure exhibitionism I entered a competition compared by John Peel for the best dressed schoolboy/schoolgirl competition. I came third. And, stumbled off the stage to the delight of the crowd.

Another important phase of AC/DC was their six week residency at the Marquee club during July and August. It was at one of these gigs that AC/DC played a request for me, “Can I Sit Next To You Girl”. It was brilliant. And, I never heard them play this before or since. Finally, at The Reading Festival, the band reached an audience of thousands. Not one of their better performances but it was still a fantastic end to a great summer.

GLAD ALL OVER

By PEKKO PÄIVÄRINTA

Australian TV show Countdown and AC/DC shared relationship that was indisputable. These two walked hand-to-hand on their early steps. Of course AC/DC might have risen to the top Australian act without Countdown, but TV show did much to help it. Started in 1974 - with six black and white episodes until transformed in color early '75 - Countdown was Australia's most watched TV programme amongst the youth before folding in 1987, when time had gone by. Author Peter Wilmouth wrote a book 'Glad All Over - The Countdown Years 1974-1987' in 1993. The book has references to AC/DC's early career as well as to other major Australian acts. And not forgetting the story of Ian 'Molly' Meldrum (who in the early 21st century won AUD \$500 000,00 for charity in Who Wants To Be A Millionaire show).



Melbourne). The budget for Jailbreak was AUD \$5000, pocket money compared the budgets of six/seven digits nowadays. Jailbreak was filmed in western suburbs of Melbourne. Paul Drane: "We had a set in a quarry where we could use explosives. Our special effects guy was thrilled because in those days there wasn't a lot of opportunity for that sort of stuff. Part of the set blew up and you can see me in the clip running away.

Countdown was a Melbourne based show. And AC/DC was Sydney-born band. Greg Macainsh said in the book "The Melbourne-Sydney rivalry was much stronger in the seventies than it is now." And Bon later in 1978 told RAM magazine "If you don't show your arse to Molly Meldrum all the time here [in Melbourne], you're fucked." Nevertheless, the band made an impact to Molly and performed frequently in Countdown.

Paul Drane was a producer and director of the show for two years. During that time he directed few immortal AC/DC videos like the Jailbreak (prison version) and It's A Long Way To The Top (band on flatbed truck driving through Swanston Street in

Bon Scott was in the foreground, just before the bit where he got shot. A make-up artist had put some pellets in his back. Nobody got hurt, but Angus, who was standing on a rock playing guitar, got a bit of a fright during one of the bangs."

The book also reveals the truth what happened to a large number of master tapes in the 80's. ABC headquarters wanted to save money, so over 500 12-inch reels (some 100 shows) were erased and tapes were recycled. "The order came in on a Friday night - erase that whole wall. Ted Emery and Paul Drane heard about this in the pub, snuck out the side door, went over to the studio in the dead of night, lifted as many as they could into their cars and hid them."

It didn't help. Ted Emery: "So the night before, I came in and hauled out as many tapes as I could and put them in the boot of my car and hid them in the toilet over at the office in Horne Street so they wouldn't be erased, and then I gave them bits and pieces, pre-assemblies, not the final. So he [manager who was responsible to recycle the reels] took a lot of those. But it wasn't enough. I didn't have enough to give him. And they got me in the end." This was the way lots of AC/DC's Countdown episodes were gone forever.

Book has many interesting stories of the life of 70's/80's Australian bands including Angry Anderson's homage to Bon that was definitely not covered in glitter: "When you talk about glories and tragedies of rock and roll, if it hadn't been one of us, it would have been the other. I could easily have not survived, quite easily. It was insanity in those days. There was no responsibility and you took your chances. There were quite a few nights when I woke up choking on my own vomit. There were even nights when my manager Robbie Williams and crew members would sit there with me making sure I didn't cough up my guts and drown in it."

GLAD ALL OVER - THE COUNTDOWN YEARS 1974-1987
PETER WILMOTH
MC PHEE GIBBLE 1993
ISBN 0869142933

VINTAGE VOLTAGE – ODD HAPPENINGS IN FINLAND

BY PEKKO PÄIVÄRINTA

Back in 1988, a 17 year old Annika Metsäketo [now radiohost] saw AC/DC concert in Helsinki for the first time. She was amazed. So amazed that it had to be seen again. Annika and her friend spent their savings and bought flights to London to see the band in Wembley Arena. The girls didn't ask permission from their parents as they knew it wouldn't be granted. Everything went fine and finally the girls sat in the plane ready to take off. Halfway on the runway the jet stopped. Annika's mom had found out girls' plan and called to air traffic control at the last minute - underaged weren't allowed to fly without parents permission. The girls were taken by the police and to this day Annika has not seen AC/DC at Wembley. And despite stopping an airplane is a very expensive there didn't come any costs for Annika nor her family.

In the summer of 2003, hearsay told to No Nonsense that AC/DC was going to play next year's Pori Jazz festival. Of course we checked every imaginable source to verify this rumor. Record company had heard about it, they didn't verify it though. Promoter knew about it, but didn't verify anything. Pori's publicist denied it. Still we had a reliable source saying that there were plans to arrange press conference with AC/DC, but it actually had been postponed due Angus minor injury - this all seemed to be reliable. After that we heard nothing until in September news spread around that there has been major scam.

A man who claimed to be band's manager - used a nickname George Young - had contacted Pori Jazz to make a deal of AC/DC's farewell tour, other two cities would be Melbourne and London. Apparently this was the very same guy who tried to sell 'farewell tour' as well in Australia few years earlier - then using alias Jack Alberts. Back then he was not successful with his scam, but this time everything was going fine with this 'manager'. Contracts were signed in London where he had set up an office with even some employees, and he got sum of 50 000-60 000 euros as advance payment. Now this so-called manager is a sought-after by police in Finland, Denmark and UK since apparently he tried to pull Roskilde festival as well. One of the reasons he got away with the stunt was the fact that the guy looked very much like the real George Young. Earlier on the backstage of Pori Jazz festival even the manager of Paul Simon came to say hi to "George" and was asking what he was doing in Finland – and this made the Pori Jazz organizers to believe he was a real thing.

NO SLEEP 'TIL HAMMERSMITH - MEETING THE BAND AT ODEON '77

BY DAVID GATEHOUSE
PHOTO BY HENRIK SCHÜTT

David Gatehouse - he's seen 39 AC/DC gigs in 7 countries - wrote his recollection of meeting the band at the backstage of Hammersmith Odeon, London.

It was in October 1977, on the UK leg of the 'Let There Be Rock' tour. I'd already seen them the previous year several times, and earlier that year on the massive UK 'Dirty Deeds Done Dirt Cheap' tour, then in Germany supporting Black Sabbath and on earlier dates on the 'Let There Be Rock' outing some days previously. The venue was the legendary Hammersmith Odeon in London, where up until the late '80s any band that could truly claim international status had played. I think the band were playing two nights there (although the second was canceled). I saw them on the first.

I was 14 or 15, and with some friends of my own age (some of whom still go to AC/DC gigs with me!) and my elder cousin, who was about 23. It was he who had sneaked me into one of the band's first gigs outside Australia the previous year - one of the groundbreaking series of shows at the equally legendary Marquee Club, also in London. Smaller than the Hammersmith Odeon, again everybody who's anybody - from the Stones to Led Zep, Sex Pistols to G'n'R - has played there. Earlier in '76 my cousin had actually seen what might well have been the band's very first gig outside Oz - in a pub called the Red Cow (which was, coincidentally, in the Hammersmith area of London), where he was working as a part-time barman while a student.

By late '77 he had graduated and was a very, very minor employee of a PR company that worked with a lot of record companies and concert venues. As he was known to a few of the Odeon's staff, he managed to wangle an introduction with one of the band's road crew. Here, he shamelessly lied, inflating his importance virtually to CEO level and managed to get an invite to the backstage. The guy who took us couldn't guarantee that the band would still be around or that they would see us, but he said he'd see what he could do. My heart was thumping in my throat, I was so excited, but I was also scared - in a funny way, it would almost be a relief not to meet the band because the prospect of doing so was so frightening.

I was shocked at how completely unglamorous the backstage area was. I'd imagined gleaming chrome and mirrors, beautiful women in revealing outfits and waiters scurrying around with champagne bottles and silver bowls of caviar. It probably is like that now for AC/DC, but the reality then was a series of seedy dressing rooms, (many stacked to the ceiling with stage props and lights), draughty corridors with peeling paint and a lot of suspicious-looking people lurking in corners - tired looking groupies, hairy bearded guys who could have been anything from the Chairman of Atlantic Records to the local supplier to old winos who wandered in off the street, and some very tall, short-haired men who, even though I was very young,

I recognised as plain clothes policemen (In the UK at that time, only the Sex Pistols were regarded as a greater threat to the morals of the nation's youth than AC/DC. The guys were rumoured - falsely as it turned out - all to be drug addicts who routinely had sex with very underage girls, which is why the police were usually in close attendance on tour).

Suddenly we were in a large room, which was marginally more appealing than the others we had seen. It was fairly quiet and a couple of guitars were leaning against chairs. There were a lot of people - most of them guys rushing around carrying things, running errands - and I suddenly realized that, sitting down in a corner was Bon. He was drinking from a mug (don't know what it was!) and he looked very tired.

Now, wherever you are in the world, there are only truly three types of people in life; Those That Do (the minority); Those That Watch (a much larger group); and Those who Wonder What the Hell Just Happened (the vast majority). Fortunately, cousin Gerry is one of Those That Do, because while my friends and I would never have had the guts to do anything more than gawp at Bon, Gerry promptly dragged me over and introduced me to him.

"This kid's mad about you and the band," he said to my acute embarrassment. Immediately, he (Bon) smiled broadly, stood up (he was about 5'6", which was my height at the time), shook my hand and asked me to sit down next to him. He asked me if this was my first AC/DC gig and I think I impressed him by telling him that I was already quite a veteran. I made him laugh when I said that they'd blown Sabbath offstage in Germany. He said that actually the Sabs were really in a bad way, all of them completely drug-addicted and that AC/DC had been chucked off the tour halfway through, partly because they were blowing Sabbath offstage, but also because Malcolm had beaten up Geezer Butler after he had provoked him into a fight in a bar! He said that Ozzy had been a sweet man though.



Being a teenage boy, I was hardly a charismatic conversationalist. God knows how many stupid little jerks like me and my friends Bon had had to put up with over the last few years, but he made us feel special nevertheless - mind you, I think he was quite touched at my obvious devotion to the band. He was very talkative and chatted away amiably. The band had been touring all year, he said and he felt continually tired.

The US had been particularly hard, as they had interspersed headlining shows with support slots, meaning that they rarely had a night off and spent most of their days on the tour bus. Still he was doing what he'd always wanted to do and so he wasn't complaining. He called over to a couple of guys that my cousin was talking to in a corner and I was amazed to see that it was Phil and Malcolm. While they had been happy talking to just Gerry, they seemed a bit overawed by the group of us and were very shy. They came over, shook hands, said hi then disappeared back to their huddle with my cousin. Phil was about Bon's height and Malcolm was tiny.

My friends had lost some of their own shyness by now and started asking Bon questions. One of them asked about his tattoos and he said that he was very young when he had them. He advised us all to think very long and hard before getting any, as he probably wouldn't have had so many if he had his time again.

Then he said, that he would show us something that was usually only seen by his girlfriends, and just revealed the seventh tattoo, which was his first and favorite, he said. I asked if I could take a pic and he said yes on the solemn promise that I'd never publish the picture. I promised and got my picture. It was an ornate design on his lower belly - below the belt line.

He then signed autographs. We all had album covers and magazine articles with us, on the off-chance that something amazing like this would happen. I got my 'Dirty Deeds Done Dirt Cheap' album cover signed - as well as my t-shirt and autograph book.

By this point, he was being hassled by some executive type to make a move. He had already rounded up Phil and Malcolm, and was quite insistent that Bon leave too. Where they were going and whether it was as a group or not, I don't know. Bon had said that they all had flats in London (and that he had come to the concert on the tube!). Maybe the minder just wanted to make sure that they all got home without a late night for once. Bon said goodbye to each of us in turn and was whisked away. Then he came back, because he'd forgotten his leather jacket, smiling embarrassed he said that a real star would have someone to carry his stuff for him, and that was it.

I suppose that the whole thing lasted no more than five or ten minutes, but we were all thrilled. Our friends didn't believe us until we showed them the pics and autographs. We were heroes.

It was only afterwards that I realized that Angus and Cliff had been nowhere to be seen, but you can't have it all. In all my travels and adventures following the band around the world in the years since, I have never met any of them again, although my mother knows Brian's brother! I really must do something about that next time round.

Come to think of it, I haven't met many stars at all the gigs I've been to. Status Quo's first drummer, Robert Plant and, last year, Rose Tattoo on their '25 to Life' tour. That was interesting, because Angry Anderson and Pete Wells knew Bon, Malcolm and Angus from the early days and used to jam with them at the Bondi Lifesaver. They regaled me with a few stories about Bon and were, in fact very similar to him. Friendly, down-to-earth Aussies with no bullshit about them.

I'M A REBEL

BY PEKKO PÄIVÄRINTA

(WITH THE KIND HELP OF RUDY HOLZHAUER AND MARK EVANS)

In September of 1976 AC/DC played few dates in Germany. Well, that isn't very extraordinary. But during the German dates they did something that they would not do until 1979. They had recording sessions outside Alberts without George Young and Harry Vanda.

They recorded one song - that still remains unreleased - which was written by Alex Young (elder brother of Angus and Malcolm). The song is called "I'm A Rebel". Rudy Holzhauer was present when the song was recorded: "Angus and Malcolm agreed to do that song immediately, because they wanted to do Alex a favor - to record the song. The reason why they didn't never release it - I don't know - because it was similar to the stuff what they did at that time".

"The song was written by Alex - who used to live in Hamburg - he passed away few years ago", Holzhauer continues, "even the lyrics was written by Alex". There weren't many people present when it was recorded. "I was only person of the time, I waited that they started. They were supposed to start around 4 pm and they started about 5 or 6 pm. I really can't remember that well, it was a long long time ago. Also Alex and Jurgen Magnus (who was at that time engineer for that studio - which was outside Hamburg) were present. I can remember that Bon was very drunk".

Almost thirty years later, when asked about the song from Mark Evans: "I'm A Rebel? I don't have any memories of it". "I do remember that we stayed at Alex's home, but I have no recollection of that song at all, it was about 25 years ago". Mark said that "it is possible that the boys might have done that without me, because Alex used to play bass also, and Bon had done some drumming as well".

Later on German group Accept covered it and the original was similar to the Accept's version. Rudy Holzhauer commented "basically they covered that one on one". But the original AC/DC version remains in the vaults. "Alex never gave a permission to release it. He was always scared that his brothers would not like the idea of song getting released", says Rudy Holzhauer, "And now Alex has passed away and we respect his will".

Alberts Records are the only ones who can get those master tapes (or copy of it). Holzhauer told that "if they want to release it on a B-side or whatever, that is alright by the publisher and Alex's wife. If they don't - the tapes remain in the archives".

But one thing is certain, this unique song is true. I'm one of the very few lucky bastards to have heard of this unreleased Bon -era AC/DC tune!

[N.B. This song is yet to see the daylight in any official release]

INSIDE ALBERTS

BY JOHN GAUNT

PHOTO BY PEKKO PÄIVÄRINTA

During the recent AC/DC of Australia I followed them around the country. A highlight of the trip was visiting Alberts Productions.

I met Fifa Riccobono on the '96 Ballbreaker tour. She is the general manager of Alberts and has had a long association with the band. She tells stories such as typing the lyrics and profiles inside the Australian TNT album. This was rushed for a deadline and this is why there are errors. Anyway, I ran into her outside a Sydney gig and asked about visiting Alberts the next day.

I went there the next day and the staff were friendly and happy to chat. Around the walls were several gold & platinum awards and a Angus schoolboy suit in a display case. One room we were shown was an archive room. It was a long narrow room which housed other bands but mostly AC/DC. The room was filled floor to ceiling. There were several master tapes labeled with things like "Flick Of The Switch out takes" and "demos". There was heaps of film taken from Donington '91.

I asked if the extra tracks from SUL were in the room, my guide Sam answered "no, but they will be here shortly". I asked if he had heard them, he said "Yes". I asked what they were like & he said "about the same". I asked for any detail like "fast or slow, comparison to other tracks". He didn't seem to want to divulge anything further.

I asked if there were extra tracks to Flick Of The Switch as is rumored "Out Of Bounds" & "Tightrope", he just nodded, I asked if he had heard them, he nodded again. I advised the fans definitely want these tracks released on b-sides or whatever.

He said he mixed "She's Got Balls" live at Bondi Lifesaver. His name was Sam, I didn't ask for his surname, but I noticed a Sam Horsburgh Jr is listed on the Volts CD & the 12 inch that the song appears on. [NB Sam is nephew of Malcolm and Angus]

I asked if the rest of the gig that She's Got Balls was recorded at is on tape and he said it was recorded but only a small part had been mixed. The other thing was, he advised this was not the only archive room. This was the only one I saw the inside of.

abert's
studios

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Q&A WITH FIFA RICCOBONO

BY PEKKO PÄIVÄRINTA

No Nonsense also had a chance to ask couple of questions from Fifa Riccobono. She had an awful schedule, we had more questions, but there were never time to answer to those. (First she was arranging the Australian Tour for AC/DC, then working on Ted Mulry's benefit concert, then off to London for 6 weeks, etc). But here's few thoughts from her:

NO NONSENSE: In 1978 there were plans releasing an album called '12 Of The Best' (APLP029). Apparently few copies of these exists, but what was the reason why the album wasn't released?

FIFA RICCOPONO: Because the band had never authorized this release.

NN: Has there ever been serious thoughts about autobiography?

FR: I don't know, the band have never mentioned it to me.

NN: With the new technologies appearing (such as DVD), it would be great to see some old concert footage from the archives. Is there any possibility that you may put something out?

FR: Most definitely, but no immediate plans.

NN: You started working at Alberts few years before AC/DC signed the label. What were your first impressions/memories on Angus & Malcolm?

FR: I thought they were very cocky. And cute!

INTERVIEW WITH COLIN ABRAHAMS

11.3.2002 BY PEKKO PÄIVÄRINTA

Colin Abrahams worked for Alberts Studios in King Street, Sydney from 1978 to 1982 both as a technician and a sound engineer. His first job there was the installation of their brand new MCI JH-500 console, Australia's first automated console, in Studio 2. This was an amazing period to work in recording studios. These studios worked around the clock, seven days a week. He remembers queuing up to get into a studio for midnight to dawn sessions and people throwing them out the next morning to start the next day's session.

No Nonsense: First off, you started to work for Alberts in '78. Did you get involved with AC/DC's Powerage album recording?

COLIN ABRAHAMS: AC/DC was finishing off their Powerage album when I first started at Alberts. There was often a delay between the time an album was completed and the actual release date.

NN: In January 79 AC/DC rehearsed at Alberts for the Highway To Hell albums and layed down some demos. How was their rehearsals? Were there only Angus and Malcolm? Or was the whole band rehearsing? What kind was Bon in the studio?

CA: Shortly after the installation of the new MCI JH-500 console in Studio 2, AC/DC came into that studio several times to try it out. They did several sessions in that studio but they did not like it as much as Studio 1. Studio 1 had a much more open live recording room than Studio 2, which was heavily damped and had a drum hut. Studio 1 remained the "Rock and Roll" studio where most of the in-house Alberts artists recorded, whilst Studio 2 became the "high tech" studio where most of the outside work was done, including many other major Australian bands signed to other record companies, major commercial productions, Australian country and religious music.

AC/DC was in and out of the studios quite a lot at that time. Usually, the entire band was there. I was called in at one stage to look at some problem with the gear in Studio 1 and was introduced to the entire band. Bon went out of his way to be friendly and insisted that I stayed for a beer - life's tough in some jobs!

Being the junior engineer, I did not have a lot to do with AC/DC directly. Most of the engineering was done by Mark Opitz, under the watchful eye of Vanda and Young. At one stage, they were experimenting with different producers. I was called in once to stand in for a set of demos produced by Glyn Johns.

NN: When did this happen?

CA: I think it was after the Highway To Hell album, during a period where they were in and out of the studio doing demos. It was definitely before the Brian Johnson days.

NN: As AC/DC always has stored their takes and out-takes at Albert Studios [nowadays two archive rooms filled with AC/DC material], do you know how much stuff was sent (to Alberts) after the mixing of the albums? Did you ever ‘pre-listened’ those recordings with Alberts staff?

CA: I do not know anything about tapes coming in from studios recorded elsewhere, but there were lots of tapes from the Alberts sessions. I do remember arrival of the master tapes for the “If You Want Blood” album - I had to do 24 track safety copies before they were mixed down. The tapes came in on massive 15” spools. While the tapes were being copied I turned up the faders on the desk to have a listen and check things. The guitar tracks were recorded in pairs with different mic combinations. Each amp had at least one U47 mic on it - sorry I can't remember what the other mics were. Just playing it back with the faders almost in a straight line, I remember the sound was awesome! There was an unbelievable sense of excitement in those raw recordings. I don't think much was done to them in the mixdown - everything was already there. Vanda and Young mixed them down onto 4 track - two sets of stereo pairs, to allow overlapping of the applause between songs before finally mixing it down to 2 track.

NN: Did you work with George and Harry? Or were they so tight team, that they did do all by themselves?

CA: Vanda and Young did tend to work together virtually all of the time, often working on their own Flash And The Pan projects. I was often called in to set up special things for them and to create effects, but usually when they were in the studio they tended to work alone. There were many simultaneous in-house projects going on and they tended to leave people alone whilst they were recording and act as executive producers. Over the time I was working at Alberts, we built two more studios, bringing the total to four. With so many people in the one complex at the same time, musicians often helped out on each other's projects. For example, Ray Arnott played drums on the Flash And The Pan album Light In The Night. Vanda and/or Young often played on in-house projects.

NN: In 1979 you worked for Ray Arnott's Rude Dudes album? This album supposedly featured Angus as a guest musician. Up to this day there are not other known guest visits by Angus and Malcolm after they formed AC/DC, unless you know any?

CA: The Rude Dudes album was recorded over a long period of time. The bulk of the original recording was done by Ray and producer Les Karsky. We tried hard to capture a "big" sound from Ray's rock-solid drumming, recording additional ambiance tracks. After Karsky had put together the basic tracks, various musicians came in to add tracks. In fact, only about half of the tracks on the final album came from these initial sessions (for example, Some Feelings and Shakey Knees). More tracks were recorded, this time more heavily influenced by Vanda and Young (for example "On The Run", "The World Needs A Shakeup" and "Need Your Love"). Unfortunately we had so many overdubs on some of the songs that our original ambiance tracks got deleted!

By this time, AC/DC was spending a lot of time overseas and rarely came into the studio, even when they were in Sydney. Angus came in by himself for this recording.

NN: Were there often troubles with Albert amps? As you've told that when Ted Albert and Bruce Brown were in the control room doing a remix of Vanda and Young's "Down Among The Dead Men" - Studio 2 was a very well-built control room with a floating floor. In the recording area, you barely heard a sound, despite the fact that the main monitors were probably cranked up reasonably loud. Suddenly you heard an ear-piercing scream and looked up and saw two people in the control room with their hair standing on end like something straight out of a Bugs Bunny cartoon. The noise just had to be loud!

Same kind of story was told in 1977 during the Let There Be Rock recording sessions, when Angus blew up his amp and George just nodded him to go on. Of course this might be just a story to create a hype. Poor engineers.

CA: [Laughs] No, we normally did not have much trouble with the amps. 300W amps combined with the relatively efficient Altec 604E drivers in reasonably live control rooms could produce sound levels that were truly ear-shattering! In my opinion, they sounded dreadful, with a barking mid-range, no tops and no bottoms. They did come in handy sometimes for pinning the musicians to the back wall during playback to stop them breathing down your neck though! But with that kind of power on tap, the amps didn't really have to work that hard most of the time. I have never seen anyone blow up an Altec before or since then. It just doesn't happen!

What comes to AC/DC incident - I don't know - I wasn't there then. I'm sure it is possible. I must tell you the story about Sherbet who were made to complete a take whilst a fire was raging outside sometime!

NN: Do you have any photos of AC/DC or their rehearsals?

CA: No. One of my many regrets is that I did not take more photos. In particular, there was a wall in the large recording room of Studio 1 which was covered in graffiti from nearly every artist that recorded there, including AC/DC. I believe this wall was featured in a magazine once.

In general, I rarely saw anyone taking photos during sessions. These were the days when musicians went into studios to record music. I think bands were quite happy to leave the publicity with the screaming girls at the front entrance to the building and seek refuge in the studios. I'm sure the last thing they would have wanted would have been to have someone running around with a camera while they were trying to work.

NN: Thanks for your time!

CA: You're welcome!

BLOOD ON THE STREET, BLOOD ON THE GUTTER

BY PEKKO PÄIVÄRINTA

"The title came from a gig we did in America, Day On The Green festival, 80 000 people turned up. We were on at 10.30 in the morning, and most of us hadn't even been to bed! This guy from a film crew got hold of me and Bon and asked what kind of a show it was gonna be. Bon said, 'You remember when the Christians went on to the lions? Well, we're the Christians!' Then he asked me and I said, 'If they want blood they're gonna get it!'"

- ANGUS YOUNG ON KERRANG 413

Album sleeve marks that all tracks were recorded live during 1978 World Tour. The word says that 'If You Want Blood' album was recorded in Glasgow on the first date of Powerage Tour. Three previous gigs were postponed due Angus was unfit to perform.

Eyewitnesses of the Glasgow '78 show have speculated that 'If You Want Blood' album is a mix of various UK shows.

A live album was planned in late '77 with shows recorded live in Sydney's Bondi Lifesaver, Melbourne Myer Music Bowl and Fort Lauderdale. These plans went no further than that. Instead band recorded a new studio album called 'Powerage' at Alberts once again.

Before the tour the band had two day rehearsals in London. In between Malcolm, Phil and road crew members spent time at the recently opened club called Music Machine in Camden Town (in London). It was the very same bar where Bon spent his last evening before his tragic death.

Originally Powerage UK tour was to be 8-9 dates but the demand for the band had grown and twenty extra dates were booked. At this time live album and live video show was planned seriously. Concerts were filmed in UK (Glasgow) and the United States (San Antonio, San Francisco and Jacksonville).

Despite the fact that the album was mixed and edited heavily by Vanda & Young team, it still was (and is) pure... raw... sweaty... cruel... bloody live rock album.

» **Set list from the Glasgow gig:**

- 1 Riff Raff
- 2 Problem Child
- 3 Hell Ain't A Bad Place To Be
- 4 Rock'N'Roll Damnation
- 5 Bad Boy Boogie
- 6 Dog Eat Dog
- 7 The Jack
- 8 High Voltage
- 9 Whole Lotta Rosie
- 10 Let There Be Rock
- 11 Fling Thing
- 12 Rocker

(Gimme A Bullet was played at the rehearsals)

» **Album:**

- 1 Riff Raff
- 2 Hell Ain't A Bad Place To Be
- 3 Bad Boy Boogie
- 4 The Jack
- 5 Problem Child
- 6 Whole Lotta Rosie
- 7 Rock'N'Roll Damnation
- 8 High Voltage
- 9 Let There Be Rock
- 10 Rocker

But not only the music was nasty, also the cover was shocking. Angus impaled by his SG while Bon yelling to the microphone. And the back sleeve - it is just pure art! Drum kit standing alone on the background (Pepsi cans and beer bottles on riser), lights dimmed, Angus lying on floor with axe coming through his back. Cap and tie nearby. Kids were amused, this album was a must. Needless to say that mothers and fathers didn't approve this satanic album on their children's wish lists to Santa.

At this stage AC/DC's tour merchandising was at a professional level for the first time [not at the KISS level of course, no band can reach that]. You had your official tour poster, sew on patch, tour patch, button patch, sticker, tour sweatshirt, official tour program. Even promotional tie for the "If You Want Blood" album was given away for a very limited period in a UK record store.

"If You Want Blood You've Got It" is perfect evidence of the over 130 dates around the US, UK and Europe between the May and November of 1978 during the 'Powerage' and 'Bloody Live' tours.

At the Colosseum in Rome, Christians were thrown to the lions. Some of them survived, most of them did not. Those who survived were not saved yet, it was in the hands of Caesar to decide who 'earned' to live. With these 'Australian Gladiators' people yelled 'live, live, live!' and the Caesar raised his thumb up. They were heroes and went on to conquer bigger arenas and audiences.

SCRAPBOOK OF MEMORIES

BY TRUDI FRANKLIN

About 25 years ago, I think I was 14 or 15 at the time. My girlfriend and I decided to wag school and try and get a glimpse of AC/DC, our favorite band, at the hotel they were staying at in Perth. We were able to get into the hotel easily as there were no other fans around and staff were unsuspecting. It was still early in the morning. It was so long ago that I can't remember how we found out what floor they were on. But we managed to make it to their floor twice only to be escorted back downstairs by the manager and threatened with police involvement if we tried again. Of course we tried again!

This time the manager could not get us back downstairs and left to get the police. While he was gone a cleaner who had been watching all this pointed to a door that was slightly open and beckoned us to go in. Inside the hotel room was Mark Evans, the bass player, fast asleep in bed. We just knelt at his bed not knowing whether to wake him or not. He then turned over saw us and moaned when we asked 'are you Mark Evans?' (we didn't know what else to say). The manager stuck his head in and then quietly left. We assumed he could not do anything once we were in the room unless Mark requested it.

When Mark got up we went across to one of the other band member's room. Angus and Malcolm were there and another guy we didn't know. Bon Scott was staying with family so he wasn't there nor Phil. They were really nice guys especially Angus. Angus would try and make us feel included in the conversation. And even though we lied and told them we were sixteen none of them took advantage of us.

Oh, except Angus he gave us \$20 to go to a chemist and buy him some shampoo! When we left the hotel to go to the chemist (we would have done anything for AC/DC) there were several fans congregating outside who were unable to get into the hotel. We took great pleasure in telling them that we were off to buy Angus some shampoo.

Not long after we returned the guys had to go to rehearsal and we went down to the foyer with them and kissed them goodbye much to the envy of the fans outside.

Not at all the sex, drugs and rock & roll story you'd expect.

BY GREG WAY

It was 74/75 when AC/DC played at a club called Tom Katz in Sorrento, Victoria (Australia), it really was the RSL hall. I remember there was only about 30 people in the club but the boys still went off, my ears haven't been the same since. Anyway during one of their breaks they were playing pool and my friend Richard and myself challenged Bon and Angus to a game of pool and blow me down. Bon said 'yeah no worries', it cost me a few Scotch's for Bon, but wow I still can't believe that it had happened.

At the time they were just starting on Countdown , because I said to Bon 'seen you on Countdown the other day' and he said to me 'what did you think'. I said it sounded great, he replied something like 'cool' or 'shit hot' or something like that. Can't even remember who won the game of pool but what a blast it was! Wish I had them sign my shirt or something. From then on I have been a huge AccaDacca fan

GEORDIE II – MINI TOUR

STORY AND PHOTOS BY DARREN GOULDEN

We'd heard the rumors that Brian was planning to reform Geordie and so at the final show of the Stiff Upper Lip World Tour, in Köln, we asked him what his plans were. He told us that he was hoping to spend the last week of September and the first week of October doing gigs with Geordie in his native Newcastle. We asked if he would be playing on his Birthday (5th October) and he said that he definitely would be.

As soon as the tickets for the show at the Opera House were released we got the best ones available and then sat back and waited for the announcement of further dates. Tickets then went on sale for a show at the Middlesborough Town Hall, which was due to take place on 4th October. Naturally, as soon as we found out, we got our tickets ordered. The day before the Opera House show I got the train to Newcastle and booked into the youth hostel. I had a bit of a surprise when I bumped into a couple of German AC/DC fans who had come over for the Opera House gig and had checked into the hostel. The next morning we headed for the venue in the hope that there would be a last minute soundcheck and as we were sitting in a pub next door to the concert hall I noticed a green Bentley drive past with a familiar looking driver.

I ran out of the pub and saw Brian Johnson trying to find a parking space. He got out and I went for a chat with him and his wife. Brian said that he was really excited about the show and that Jimmy Nail and some other actors would be coming and he told me the titles of some of the songs that they would be performing, bursting into the chorus of Rainbow's "Since You've Been Gone". Brian asked if we'd like to sit in on the soundcheck but as we went into the venue, the Opera House manager told Brian that, due to insurance and fire regulations, only working personnel would be allowed into the building for the rehearsal. Brian apologized and said that he would meet us in the bar next door as soon as he'd finished. True to his word he appeared about an hour later and spent a couple of hours signing autographs and chatting to the small group of fans who were present.

The show was amazing and it was great to see Brian singing covers of songs by the likes of the Animals and Led Zeppelin as well as one of my favorite Geordie tracks, "All Because Of You". After the show, Brian came into the public bar and spent ages signing, chatting and being his usual jovial self. He told us that the Middlesborough show



had been pulled and that they would now be doing gigs in working men's clubs on the following Monday, Wednesday and Friday, finishing off at Geordie's old stomping ground, The Heaton Buffs, on 8th October.

After a lot of hassle we managed to find out just which venues were to be played on which days and one of the guys from the AC/DC newsgroup traveled up to Newcastle and went to the 4 clubs to secure tickets. On October 1st, we set out on the 3 hour drive to the Elmfield Social Club where, upon arrival, we found the band were unloading their equipment from the back of a van. My mate arrived shortly after and we retired to the bar where Newcastle brown ale was on sale at a rather respectable £1.25. We hadn't been there long when Brian Johnson appeared at the bar and I shouted over to him and gave him a wave. He came over and joined us for a beer and a chat. He told us that Brian May had been trying to contact him and that he thought that the former Queen guitarist was planning a fundraiser for the victims of the September 11th attack. When the concert room opened we occupied a front table, right up against the stage, and a short time later, Brian appeared with his wife and a couple of relatives.

They sat down at our table and I got Brian to ring Carl [Allen] on my mobile to say a quick "hello". Carl was gutted that he couldn't make the show and I thought that this would go someway to making up for his disappointment. Brian got ready to go onstage and the show was amazing. It was weird being in such a small place and what made things even stranger was that the room was only half full. We found out that working



men's clubs have a habit of only selling tickets for shows to their own club members and don't like to welcome strangers. In fact my mate had had to become a member of all the clubs that he had visited when buying out tickets.

Two days later I got the train to Newcastle only to receive a phone call when I was half way there to tell me that that evenings show had been canceled. I arrived at Newcastle station and met up with my mate before heading off to the youth hostel. I thought that I'd better check that the show was definitely off so I phoned Brian who was staying with his brother. His brother told me that Brian was out playing golf and that he would get him to call me when he returned but he also confirmed that the show was off. At about 6 o'clock my phone rang and it was Brian Johnson on the other end. He was so guilty about me having a wasted journey of several hundred miles and he asked me if I had a shirt and tie with me. I told him that I only had my rock concert attire with me and he said that if I was able to get a shirt and tie then I would be more than welcome to join him for dinner with a couple of football legends (Bobby Robson and Bobby Charlton). Unfortunately, I had to decline the offer and so Brian told me that he was gonna be at the Opera House at 10 o'clock the next morning for a meeting about a North East England music project.

My friend and I took a trip to the pub at the side of the Opera House the next morning and a short while later Brian spotted us through the window and came in for a pint and a chat. He phoned his wife up to tell her where he was and also gave his brother a ring.

Just then, one of the roadies who works for AC/DC came in and it turns out that he was working at the Opera House that day for the Jack Bruce concert. It turned into a nice gathering and we had a great laugh. Eventually, Brian said that he had to go because he was going to look at some Aston Martin cars. Before he went, he nipped back to the Opera House and got my mate and me onto the guest list for the Jack Bruce gig. By the time the concert started we had been drinking for 9 hours and so four songs into the set I was fast asleep. The next morning we set off for the Cellar Club, in South Shields, and met up with some fellow Geordie / AC/DC fans.

A couple of members of Geordie turned up and we got to see the birthday cake that they were planning to present to Brian onstage that evening. Brian Johnson arrived a little later and he handed me the keys to his Bentley and asked me to look after it for him, whilst he went inside for a soundcheck. He asked me to move it if necessary. I didn't have the heart to tell him that I don't have a driving license and even if I did, I don't think I'd risk driving such a valuable car, especially as it is his pride and joy. Brian appeared some time later and told us all to sit in the car out of the cold wind. He later spent over an hour in the bar chatting with friends, family and fans before it was time to take to the stage.

That night was a brilliant show. Brian was in fine form and clearly enjoying his birthday. He came onstage wearing a Newcastle United football jersey and a pair of shorts and announced that his piles were causing him severe grief. He invited the club's owner, former Backstreet Crawler and Geordie front man Terry Slessor, up on stage to duet on one of the songs. Brian was presented with his birthday cake and in true Brian Johnson fashion, handed it round the audience. Naturally, he was given a piece directly in the face for his troubles, which he took in the good spirit with which it was intended. Brian couldn't socialize in the bar after the show because his shorts were soaking wet with sweat and he hadn't taken a change of clothing to the venue. Eventually, one of the fans produced a spare pair of



trousers and Brian later mailed them back to him with a message saying, "Thanks for the trousers, plenty of Victor Sylvester (ballroom)".

The following Monday was to be the last show of the mini-tour and as soon as I finished work my brother and I set off on the long drive to Newcastle. We met up with the fellow fans and had a couple of drinks in a nearby pub before heading into the venue for the show. Brian and his family turned up a shortly afterwards and Brian was asked to autograph a Back In Black platinum award disc, which he donated to the club (Heaton Buffs) several years earlier.

We were once more treated to a perfect evening's entertainment, which was made all the more special for me when Brian shoved the microphone in my face during Led Zeppelin's "Rock & Roll". Despite have listened to this song on hundreds of occasions over the last 30 years, I still managed to screw up both the melody and the lyrics - hey, if messing up the words is good enough for Brian, then it's good enough for me! With the tour ended it was a three hour drive back to normality and the anticipation that Brian might be doing more shows like this in the not so distant future. He's hoping to take the show to the US and it would be a great excuse for a transatlantic trip, here's hoping.

BRIAN JOHNSON INTERVIEW

27.6.2001 BY PEKKO PÄIVÄRINTA AND JARMO KATILA
PHOTO BY JARMO KATILA

The show in Helsinki June 26th was excellent. It was again totally awesome experience even if we had seen them in Gothenburg just two days earlier. We also got to talk with Brian Johnson himself and spent two hours with him having some food, beers and a lot of laughs. It also happened to be Jarmo's birthday. Not too bad birthday lunch, huh? This is some of the stuff we talked about.

BRIAN JOHNSON: Pick some food guys if you're hungry. Don't be shy, your mother wasn't!

[No Nonsense: Laughing out loud!]

Brian: Me, Phil and Cliff, we were looking Father Ted last night on telly. We have seen the episode for fifty times, but it didn't make any difference. We were crying and rolling on the floor, it was hysterical.

NN: So you were in Helsinki whole day yesterday, did you go out?

Brian: Yes, we went out in the afternoon. Well, we got in the day before, and we went to the restaurant nearby, it was marvelous, the chef was brilliant. It is very rare we get to eat good, you know, we are always moving around and we get room service, just eat what we can.

[Pints are brought to us. Brian: Cheers lads, forget the filming, let's just have a drink]

Brian: Yesterday we went in the afternoon to check the equipment and make sure everything is okay. We didn't have full soundcheck. I usually check my ears, I use this earpiece. It's a great idea, but unfortunately you do have a lot of problems with it, the radio frequencies are different. In Gothenburg a funny thing happened, it just sort of disappeared and then came back. As I'm used to use microphone with the wire which is always solid, it never let you down. And few times on stage it let down completely. It happened in Wembley once, the frequency just goes away. And you stand there in the

middle of stage just helpless. Nothing you can do, you can't hear anything because the band is bashing so loud.

NN: So it did happen in Gothenburg? We didn't notice it.

Brian: Well, it happened in Gothenburg, it wasn't too bad. Last night it happened (in Helsinki) when I had to change my pack. Now when it happens, I just make fun out of it. You can't get upset or anything. I mean, you wanna do your best. When you go out you want to be perfect, and you can't be perfect. It just not possible. Some of the songs are so high and strong, so if your ear goes 'deaf' and you can't hear the top pitch you are singing, it makes you say 'did I do that right?' Because you can't hear anything. It just not the voice problems, the boys have all the same with the equipment because they all use radio. Except Malcolm, he stopped, he just said 'that's enough'. He uses a wire like he used to, it's reliable, it's always there. There's always a price to pay for advancements, to get something new. You think it's the answer to all your dreams but everything has plus and minus sides. It's never perfect. But it's still good, because now I can hear me singing. For fifteen years I couldn't figure out what I was singing, the band was so loud on stage. But it was fun.

NN: As a very old-fashioned rock band, how does AC/DC see the internet?

Brian: I gotta tell you, one of the troubles in the internet and some of the fanzine things, is rumours. These mischief makers. Like such and such is not going to make the gig this year, like Phil wasn't going to come on this tour. And we were looking at this and thought why would anybody want to put that down. There's no reason for it. Or I won't be there. You know, like in America, in 21 years - in twenty one years - I missed one gig. Because I was so sick that the doctor wouldn't let me, he said 'I can't let you on stage, mr Johnson you're gonna mess the rest of the tour if you go tonight'. Blood level was that high, you know. We were just working too hard. So the doctor said 'I can't let you go, you're gonna kill yourself'. And I canceled the gig. Within 24 hours I had left the band, I had been sacked, I was going to join other band, et cetera. I was like 'Holy Shit', one gig in 21 years. It wasn't that bad in the eighties, the rumors were just hearsay, you know it goes in to your left ear and out from your right. But now with the internet, because the written word, people believe it. People believe anything that is written.

NN: Does the band follow fansites?

Brian: The band does that all the time. As we like to browse and see what's put on there that is true, what's not being true. You know, you can't do anything about it, because if you write "Hi, this is Brian... you lying piece of shit...", nobody would believe you. So, they wouldn't believe anyway. It's the problem of the internet, people can put anything

Thank to all
the fans for being
so loyal.

Thank you for the support
World Wide on
the Tour.
and never forget
We Salute You!
From the
ACDC Boys

they like there, because nobody can identify them. Nobody knows who you are. You can get a nick like GreatFishBlue - living in Kansas - and sitting in your room, mischief making. But thankfully there are lot of fans who are really good, they do try to get reliable information. Like the 'Dirty Deeds' boys from Belgium [Michel Remy & co], they are good boys. In some cases they have been little naughty too. We let them in the studio in Vancouver. They asked if they can come and visit, I said sure. And they came and we let them into the studio. They took photographs, but what they did they took a photo of a list of songs hanging on the wall...

NN: ...And they released that...

Brian: ...I was 'you fuckers' [laughing]. You gotta be careful. But that's their job, they want to get the info first. So I said 'ten out of ten points to you'. To let them in and taking photographs. But you see what happened straight after that, that was when the mischief started, people started make things up; the album was going to be called such and such, which it wasn't. Somebody's going to do this, which it never did...

NN: ...Angus is going to sing a song...

Brian: ...Angus is going to sing a song, but that was me! They thought it was Angus, I was just starting Stiff Upper Lip, "I was out on the drive" and they thought it was Angus singing. Because Angus sings like that. And that kind of misinformation gets out there. Of course it's bad. But it's our part of the game - the music. And the good thing is that at least people are interested to know. Which make us happy. When people like to know what we're going to do and what we're thinking. So it got good and bad sides. The internet is a curse and wonderwall.

NN: Do you follow also the newsgroups and discussion forums?

Brian: No, I don't do that much myself. I'm worried about the same kind of thing. A lot of it is just not true so it's not worth watching. You just get upset every time you're reading: 'oh fuck, that's not true, we didn't do that, Phil's not going home', you know. It's just like sitting in the pub. The weirdest rumors on the band can be heard in the pub, like somebody may have a sore throat, and at the end of the evening he is going to a throat operation.

NN: What do you think about the official AC/DC websites and all that stuff?

Brian: Well, the record company's site is pretty – ummh - bad, you know. That's why most of the fansites can give better information. I think that the last time I went on the record company's website - which was Elektra's - I got on there but it's full of ad-

vertisements on all over, you get the feel ‘what are you doing here’. So they use it as an advertisement platform, they can’t win the fansites. They are our record company.

I never forget about one situation, how dumb they can be - fucking dumb! - we were in Argentina and the head of our record company, the lady in charge, phoned up Sarasota - where I live - and had a contact to my raceshop, where we build racing cars. And she said ‘could I speak to Brian, I really need to talk to him immediately’ and Tomas Ransen a Swedish guy answered and asked: ‘who is this?’. ‘Well, it’s the record company, we want Brian to come and sing a song on this new band’s album, to do a duet with the singer’. I have forgot the band’s name by now. And Tomas said ‘you are the record company? I’m afraid I don’t believe you’. So the lady shout ‘how dare you, WE ARE THE RECORD COMPANY, this is our number, ring us back, and I’ll prove it’. So Tomas rang back, and yes it was the record company. Tomas said ‘You want Brian? So when do you want him?’ Lady answered ‘if he could try to get to Miami by tomorrow, that would be wonderful!’ Tomas ‘You don’t know he’s in Buenos Aires?’ Lady: ‘Pardon?’ ‘He’s in Buenos Aires, he’s on tour. They have just been awarded platinum album in Argentina from your company, and you don’t know he is there?’ So the lady was like ‘oops, sorry...’

You know what I mean. It can be as dumb as that. She didn’t even know that we were on tour, and she was the head of the record company. I won’t give any names, to protect the innocents.

NN: Have you ever thought to get fans involved in internet site or something?

Brian: Well, we’ve done it in the past. I think we did that in America, I really can’t remember. And I think in France there were a poll asking what are the best songs, what should be released as a singles. Like in this album I’m still angry that they didn’t release ‘Can’t Stand Still’ as a single. I couldn’t believe that they chose ‘Satellite Blues’ instead of ‘Can’t Stand Still’. But that’s just me personally.

NN: So who chooses the singles?

Brian: The record company.

NN: You don’t have a word?

Brian: No, we don’t have a choice, it’s up to them. They just say, ‘we want this, because we think it will sell more’. But I think on this they were terribly wrong. First single ‘Stiff Upper Lip’ was great. But I would have chosen ‘Can’t Stand Still’ because it didn’t had high and low, just simple straight-ahead rock. It just rocks. And I’m amazed that it

wasn't taken out as a single. We did that all the way through without any breaks. It is just beautiful rock'n'roll.

NN: Some people are using quotes as a signature, so if you would choose one line of your lyrics to describe you or your attitude, what would it be?

Brian: Oh, that's hard one, Jesus, ohhh, I think, I don't know - gotta be 'Have A Drink On Me', because when I first joined the band, I came from Newcastle, and we are big drinkers up there. And first thing I said to the lads 'come on, have a drink on me'. And the boys got the title from there. It's just my philosophy, if I meet new people, it always seems to be the best way to meet new people... Just like you, 'come on lads, let's have a drink'. It just break barriers, anywhere on the world.

NN: So you like beers a lot?

Brian: Yes I do. I live in Sarasota, Florida, and there's a pub called Watson's Pub. And they serve the beer like it is supposed to be served. These guys, when serving like Belgian beers, which are very profilic, but what they do is that they serve them in glasses that they are supposed to be served in different countries. Like German beer, real big weissbeer, they are supposed to be served in these beautiful steins, glasses. The Belgian beers come in big balloon glasses. It gives some extra to the pleasure of enjoying beer.

NN: What's your favorite brand?

Brian: Well, I used to drink Newcastle Brown Ale a lot! But unfortunately the Newcastle Brown Ale is just like taking drugs, you just can't stop drinking. It's a beautiful drink, and I had to get off that. You know, it's too easy to drink that stuff. God, I love it. But now I got to watch it, as I'm getting old, and I gotta watch my stomach. I'll better keep fit.

NN: There are songs like 'Bedlam In Belgium' and 'Whole Lotta Rosie' that are based in real situations. Are there any others that are based on real life happenings?

Brian: Yeah, before I joined the band, Bon was a great poet. I think he was, anyway. And I think Bon - more than I ever did - took things from real life. I took things from real life, but then I let my imagination run a little wild. Bon was pretty much - his songs were almost documentary...



NN: ...he was living them...

Brian: ...yes, he was living them. But I wasn't as wild, because I wasn't in the band with AC/DC in the early days. I was in Newcastle with the pop band Geordie, which was one of the those things; I just wanted to be in a band. They were famous when I joined them. They were a great rock band at the time but they let them turned and twisted by the record company into pop band. You know, all that big platforms [on shoes], all the silly shit I had to wear. And the trousers, I could've put a small African village in there. It was just terrible. But the songs, I knew I had a rock voice, and I just let go with the flow. I really didn't have much to say in the songs. When I looked the lifestyles the boys had, it was just great. When I heard the stories, I went just nuts. But yes, I think Bon's songs were more documentary. They were very true to life. Mine were just instances of life put together. I mean the line [from You Shook Me All Night Long] '...knocking me out with the American thighs...' I hadn't been even in America at the time. But we were in Bahamas [recording Back In Black], and I had seen couple of American girls, they were just so beautiful. They were blond, bronzed, tall - I've never seen that beautiful. So, I was just using my imagination, what I would do if I could. But Bon had done it all.

NN: So, how about nowadays, there are no credits in lyrics for you?

Brian: I gave up about four - no, Jesus, it was nine years ago

NN: ...Blow Up Your Video was the last one...

Brian: I just ran out of ideas. I just can't think enough. I don't want to write same thing again. And Angus and Malcolm helped Bon with lot of the lyrics in the earlier days. Mal and Ang have this songwriting in the blood, they are very good at it. They just let go. I just felt terrible when we were doing an album, I didn't have much ideas. I thought I wait to see the boys and hear them playing the riffs. I was in real tough time thinking of lyrics. That just happens sometimes, you just dry up. Well, the boys said 'we give it a try'. And the boys gave it a thought, and it was great. It was from the different angle. And Angus has the craziest ideas. Angus is way out there, he comes back, get these things in his head and they're great. Angus and Malcolm are just that talented. But what I still do, and what I love very much, to meet Malcolm and Angus in London. 'Come on Brian, we have few ideas'. And that's the best part of it, because I know I will be the first person in the world to hear them. And I help them to shape the songs. We just sit down there, and it's lovely. You are with your pals, drinking lots of coffee, I just love it.

NN: Do you have a studio in your own house?

Brian: No! Not in my house, anything to do with music. When I go home, that's the end of music. I got a bar though, English bar, which is an exact replica of a pub in Newcastle I used to go - Queen's Head - I took photographs of it, and told to build it exactly to be the same. My house is all cars, just cars. Cars, cars, more cars.

NN: You've been on break from racing lately?

Brian: I was at championships '97-'98. In '99 I had to stop it, to do the album. So now I just bought a new race car, and I'll be ready for the new season, starts in Atlanta, first race. I can't wait it, because I haven't raced in a year and a half, because of the album and the tour. Wait a minute, it's more than a year and a half, so I'm gonna be rusty. I really can't wait to get back in the track. It's all over America, it's not round and round. It's real racing, roadracing - as we call it in America. I can't wait it, just the thrill of it, all the competition, crashing, etc. The worst time was in Atlanta when I had to get cut out of my car. I hit the bridge. I had slick tires, and I was in the lead. It was my first race, I couldn't believe I was in the lead, I was just going faster than anybody else. The car was Lotus Cortina Mark I, this was my first race, all the Porsches and all were behind me. And I came up the hill towards the bridge at the speed of 120 [miles per hour]. And the bridge was behind the hill, it was a blind spot. You see the bridge and you see the sky. You just got to take your chances because the road turns rapidly after the hill. And I turned my steering wheel, but nothing happened, I just went straight ahead. I got a film of it - there are these cameras in the car - I just went straight, 'This is gonna hurt!' And bang! And the car went upside down, it was nasty. So from first I was last. But I didn't finish the race obviously. They took me away by ambulance. But it was funny, just seeing your life flashing. I was very calm, I just sat there, 'This is it', you know.

NN: You didn't hurt yourself?

Brian: No, because the cars are build so well. We build them ourselves. I didn't get injured - apart from feeling pretty stupid - because there was nothing I can do. Because once I hit the grass, which is like ice and water, and that was the end of me. I didn't have the chance, I was just a missile. It didn't stop me, I was in the next race.

NN: Last November in Sweden you took a train from Gothenburg to Stockholm. Why?

Brian: It's just something different. It was quicker than taking a plane. We had a great time. And in Japan - we were just in Japan - we took bullet train from Tokyo to Osaka. And it was marvelous.

NN: How did other passengers react? Did they recognize you?

Brian: Yes, some of them did, but not many. We were in first class area with all these businessmen, and in Japan when you're not working you have to sleep [they have incredible long working hours]. We had lots of fun, the crew was there, everybody was on. It's a nice country. I hadn't been there since 1982. And we'd forgotten how it's being in there. We know that the Japanese like these 'pretty boy' bands more, that's what they really like. So we went out and did three shows there. The promoters said 'you've gotta understand that they won't go crazy, they just sit down and give applauds between the songs'. Which was totally wrong. They went nuts, they were like wild monkeys. It was brilliant. I couldn't speak to them, I don't have a clue in Japanese language. Too difficult to handle.

NN: How are the Japanese fans?

Brian: It's a funny culture, you know. These young kids walking around with their long hair, they look like women. And these bands... some of them are not even bands. They'll get together, like four good-looking young guys getting together. And they just call themselves 'The Boys', they don't play instruments, they don't sing, they don't do nothing. But they book into a hotel and put advert in the newspapers 'The Boys will be signing autographs'. And the chicks just go nuts. And the boys won't do anything. But then they will be picked up to do an advertisement for a Nike shoes or something, and then they do an album. And all of sudden they are famous for nothing. It's just amazing. Because I was asking from the record company what they do. 'They don't do anything, they just get together and call themselves 'The Gang'!' All they do is that they walk around like The Beatles. But the food is good, and the people are lovely.

NN: In general, when you walk on the street on your spare time, can you walk alone without being disturbed?

Brian: Yes, usually we can. Because we keep a low profile. And it's where we are living also, Phil lives in small place in New Zealand, Malcolm lives in a small village, Angus is living in small village. And Cliff lives in North Carolina, and I'm in Florida, but they are both small places. Everybody knows you, the kids just say 'Hey Brian' when I go to get french bread. So people know who you are, but it's enjoyable situation. It must be a hard to be a superstar, I never could handle that kind of shit. But the great thing in last night [in Helsinki] I got to see George Thorogood [And The Destroyers]. And as far as I'm concerned, it's been a fabulous rock band for years and years. And I went to say 'hi' to them before they went onstage. They were like 'oh man, it's a real honor'. And I was 'fuck, it's honor for me'. So I still get thrills when I see someone who I think is famous in my eyes. It's wonderful. The people you meet in your life, some of them are just rude arrogant bastards. But you get that in every form of life, in factory, in music business, in

business world. If I meet an arrogant one, untoouchable, you know, I tell them what they are. I don't like the arrogant ones, they are not good.

NN: Are there lot of familiar faces among the fans? Same guy showing up every part of the world?

Brian: Yes, we have a gang of lads coming around. From England, Switzerland, Germany, and we see them all the time, around the world. In Australia they turn up, and I'm like 'what the hell are you doing here?'. 'Well, we knew you are down here playing so we came here for two weeks'. And in Japan, the same guys were there. I couldn't believe it. Well, my brother is a chef with the band - we just cook some great stuff, he's fantastic - and I see the lads, and ask have they eaten. 'No, we haven't, you know, it's a bit expensive place this Japan'. And I say 'come on guys, have some beer and food'. It's the least you can do. On the last tour we gave them tour jackets that the band got. Sometimes I give them special shirts that I wear onstage. This is our way thanking you, it's the only way we can. But now I have noticed that I can spot some them in the audience during the show, like in Boston I was thinking 'Carl [Allen], what the hell you are doing here'. It's absolutely stunning, I can't believe these guys. But it is a wonderful feeling, not many bands have that loyalty which kept us going through the good and the bad years. In the middle-eighties, we had a bit bad time, when all the music changed, long hairs... you know Whitesnake and REO Speedwagon. The record company came to us to tell us change the clothes, 'it would be best if you would change your image'. We were 'fuck you!'. And all the bands that did aren't here anymore. Because they let themselves to be manipulated by the record companies, who quite frankly don't have a clue about music. They have only one thing, they know how to make money out of music. But that's it, that's were all ends. It's a funny world.

NN: What's the craziest thing you've seen fans do?

Brian: One guy in Germany had whole back tattooed, as well in England this guy had whole back tattooed - Fly On The Wall album cover... in colors. I keep thinking 'boy, that must hurt'. I haven't got a tattoo, I'm too chicken I guess. I've never seen one that I liked enough. I nearly had one when I was in the airborne, in parachute forces. We got drunk once in Germany and all the boys got the red barret - we were red barrets. And we all went in, twelve of us, and we were drunk. The only reason I didn't get one because I was last in the line. And by the time there were two in front of me, it was like four in the morning, and the tattoo guy just had it 'that's enough, I can't take anymore'.

NN: A long time ago we heard a rumor that someone from the band collects AC/DC stuff. Is that true or false?

Brian: From us? No! Every time I get an AC/DC record, I just sign it and give it away to a fan. I don't have any of them left. But on this album, I had to go out and buy it. They forgot to send me one. And I got to the store and it was quite an embarrassment. They said 'what you are buying this for?' 'I haven't got a copy of it, that's why'. Sometimes they forget these silly things, like sending the record to the artist.

NN: Do you have any other projects going on after the tour? You've been producing records for Neurotica and Jackyl in the past.

BJ: Well, with Jackyl I just did couple of songs. They're gonna bring them out in new album. They did one earlier, that was released as a single, which I liked, Locked And Loaded. And I like Jesse James Dupree singing, he's a good lad. But it's just a speculation what I will do. I think when we finish this tour, we just take a big breath. Of course we have to mix the forthcoming DVD, that we filmed at Paris and Munchen with 23 cameras. The reason why we filmed only two shows was that the crew was English and it was pretty expensive to ship them around. We did film some extra backstage material as well. We haven't decided which show we will use, or will it be a mix of two shows.

After the DVD we have to figure out what to do next, because there is a lot to do. Lots of offers... but all is open. I know that I'm going to race as soon as possible.

NN: Thanks a lot Brian, and have a nice trip to Germany!

Brian: Well, thank you, I must run to catch the plane, seeya!

NOTE! The story about Michel Remy & co. in the studio wasn't exactly what the band had believed. Actually before Michel and co. left the studio in Vancouver, the last day they were with the band, they spoke for a long time with sound technicians about all and nothing. Michel asked them to take some pictures during the rest of the studio sessions for him. He gave them 2 disposable cameras and one mail package with his address and stamps for Europe. Two months later Michel received the pictures and he was happy to find 2 pictures with the list of songs for the new album. That's the story but the band believed the guys took the pictures themselves in the studio. The whole episode is now explained to Malcolm and Brian and there are no problems.

EARLY AUSTRALIAN RARITIES

By **MARK FRANKLIN**

Mark Franklin, fan for over three decades opened his vaults for readers of No Nonsense. He remembered waiting for Highway To Hell album being released and buying it the day it came out. Since then he has been a huge fan and collecting records/memorabilia. He was also lucky to meet the band before the gig in Columbus October 21st 1979 (which was the very last show in US for Bon). This article is concentrating on just a few of the earliest AC/DC items that Mark has been able to obtain.

» **ANGUS' CAP (1975)**

I believe this cap is from 1975. I got it from a guy who obtained it from his uncle. What I have learned is back in AC/DC's early days Angus used to toss his cap into the crowd. This cap was tossed out at a gig at Matthew Flinders in Melbourne, caught by this guy's uncle who, in turn, gave it to him. At that point, it sat in a cupboard in Australia for over 20 years. It is made of a very thin cloth that looks like denim with a sewn on "A".

» **SIGNED PROMO PHOTO (1975)**

I obtained this photo from a really nice lady in Australia whose mother worked in a hotel in Melbourne. AC/DC was playing in the hotel for a few nights but her mother wouldn't let her go to the gig(s). She was working at the front desk of the hotel one morning and Bon came along and she explained to him how she liked the band and that she would like to have their autographs. Bon brought her back this signed promo photo from High Voltage. This is the earliest full set of signatures I have been able to find, it is interesting to see how different Angus' signature is now compared to then.

» **PRESS KITS and PROMO PHOTOS (1975)**

Not much to say about these except that they are very rare, I have a few others but they all kind of look the same just on different colored paper. Pictured is the EMI Press release for "TNT" and 2 Early Promo photos.



» RARE MAGS:

Here are some old Australian mags called 'Juke'. All of these are pretty hard to find. The one with Bon on the cover with the stripper is really a tough one to get, it features an article about an awards ceremony at an Australian club called Lazars. It mentions how the people who were invited were sent a Gold 7" Record as the invitation. Unfortunately I have not been able to find any of these Invitation Disc's and only 2 of these are known to be in AC/DC collectors' possession. Also pictured is a rare 'Soundblast' mag with a cover of Bon when he was in Fraternity.



» 'THE RECORD BREAKERS' Festival Programme (1976)

This is the earliest known tour programme that has a photo of AC/DC in it. It is from January 1976. It lists AC/DC on the cover, features a full page on them, and also features an advertisement for their first 2 LP's. The programme also features the other bands on the bill.



» EARLY SHEET MUSIC

The Australian Sheet music is pretty hard to find and several titles exist: "High Voltage", "Long way to the Top", "Jailbreak", "TNT" and "Dirty Deeds" all have picture covers. Pictured is "Baby Please Don't Go" which was given to me by my good friend in Australia.



» AUSTRALIAN TRADING CARDS

The Australian trading cards : "POP SWAPS" were manufactured in 1977, there are 72 cards in the set which featured many pop "artists" of that time. There are 10 cards that feature AC/DC. All of course feature early (and unusual) pictures of the band and have interesting information and facts on the backs of the cards.

POPSWAP T-SHIRT

SCANLENS

Scanlens

MADE IN AUSTRALIA BY
SCANLENS SWEETS PTY. LTD
SYDNEY

These cards have a protective coating

CG64

SCANLENS

Have fun with Scanlens

POPSWAP

SCANLENS

with

**OL'55, AC/DC, T.M.G.,
SHERBET, SKYHOOKS,
MARK HOLDEN, SUPERNAUT,
JOHN PAUL YOUNG, PUNKZ,
MARCIA HINES.**

**SHERBET, OL'55, JOHN PAUL YOUNG, TED
T-SHIRT. Choose one of these four favourites and receive it
with T-Shirt. Specify size — send \$3 together with
Postcode and 10 Metro wrappers to 'Popswap'
Chippendale, N.S.W. 2008. Offer expires March,
1977. Allow 4 to 6 weeks.**

AC/DC-BON SCOTT

AC/DC-ANGUS YOUNG

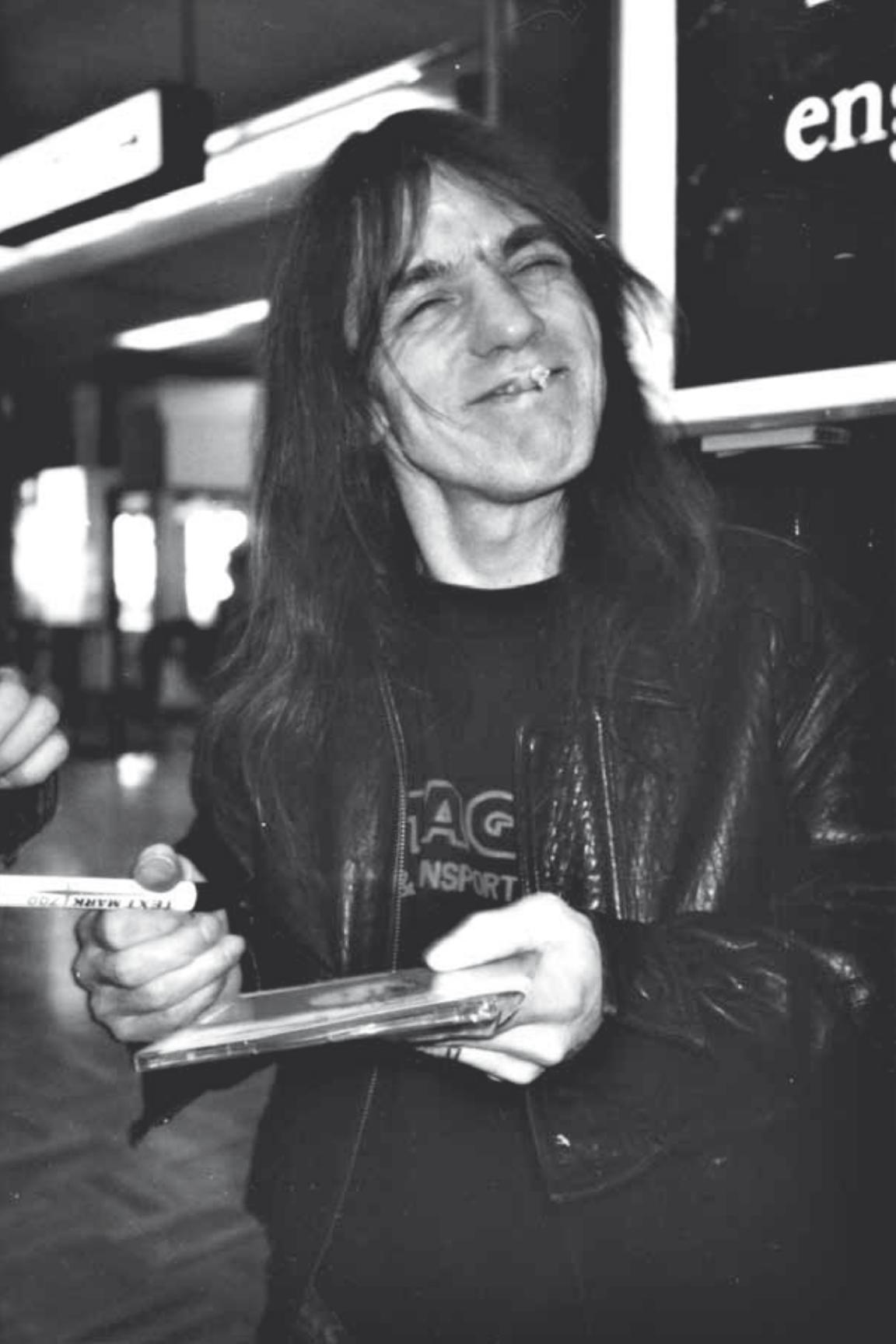
AC/DC-MALCOLM YOUNG

AC/DC-INDY ADAM

AC/DC-COMING HOME

AC/DC-ROCKIN'

AC/DC-IN SURGEY



en

TEXT MAREN 700

THERE AIN'T GONNA BE ANY SHIT TONIGHT

RANDOM NOTES FROM STIFF UPPER LIP TOUR DATES AT SWEDEN AND FINLAND.

BY PEKKO PÄIVÄRINTA AND JARMO KATILA

PHOTO BY TOM ROSENBRÖIJER

November 2000 the band made a bit strange move and they did travel from Gothenburg to Stockholm by train. How many superstars would do that? [They also did that in Japan later on]. Few days later in Finland the band didn't have hotel booked in Turku at all, they left from Helsinki only 2 hours before the Turku gig and drove like maniacs (200 kilometers). After the gig they drove even faster back to Helsinki to get some sleep.

Malcolm was signing autographs outside the hotel in Helsinki. One collector had Simon Wright's autograph on Fly On The Wall album cover. Malcolm asked "Who's name is that?". Fan: "Simon Wright's". Malcolm: "Oh, fuck him, I ain't putting my name on that same cover". And he didn't.

In Helsinki, at TicketService in February morning. TicketService is open at 8.00 am but AC/DC tickets went on sale at 9.00 am at that first day. So there were a line of AC/DC fans waiting for the tickets, and then there is some 80 year old lady standing in the queue. Polite fans thought that she is bying tickets to opera or something, and were letting her going first. But the granny answered: "No, I'm going to see AC/DC". There were quite a few open mouths after that comment!

In Gothenburg '00, at the beginning of the show the Angus statue - Junior - was pushed above Phil's drum kit and suddenly part of Junior's guitar fell on Malcolm's head. Brian joked between the songs: "Is Malcolm with us anymore?"

Brian during the No Nonsense interview in Helsinki: "I was going to sing Whole Lotta Rosie with Luciano Pavarotti in a charity concert. Imagine me jumping behind him, of course I want to be seen as well. Sadly, it didn't happen [laughs]". That would've been interesting combination.

Outside the hotel in Helsinki - Angus signing autographs. One very excited fan [meeting the band for the very first time] wanted to ask if there would be any surprises on the set list. However - notice that we are not native english-speaking people - he mumbled: "Is there going to be any new songs tonight, or is it the usual shit [he meant to say 'set'!]?" It was too late to make it right and Angus was quite surprised about the comment. He replied "There ain't gonna be any shit tonight!".

ROCK'N'ROLL FANTASY

BY PEKKO PÄIVÄRINTA

Susan Masino wrote a book about her memories in Rockin' 70's.

Usually these kinds of books are dishing the dirt. Well, this is not! I have to admit that I haven't had such a good reading experience in ages. The book tells Susan Masino's tale, how she became a (pioneering female) rock journalist. And of course meeting her favorite groups, AC/DC, Van Halen, KISS, Ted Nugent, Cheap Trick, etc.

"There he was, deaf in one ear and he's thanking me for the cookies. Is there no end to an Englishman's politeness?"

- SUSAN MASINO ON BARRY TAYLOR

Susan used to work at the Emerald City Chronicle music mag in the 70s and lot of the feature is gathered from these mags. At the same time Susan had a relationship with AC/DC's roadie Barry Taylor, and there are quotes from Barry's letters, including a very interesting and juicy background information on the Aussies. (Taylor himself released a book in 1990 called Singing In The Dark, which was more dishing the dirt kind). 70s was the heyday of the groupies, so the bands felt a bit strange when there was a woman interviewing them, and not coming into bed with them.

"The cover of the album was going to be a picture of the devil driving the car while smiling at the band in the rear view mirror".

- SUSAN MASINO ON HIGHWAY TO HELL ALBUM

When Susan asked recently Angus' opinions on the book before it was released, our guitar hero replied 'You've got to have some dirt in it. Dig up some more dirt'. In fact, it was Angus' idea to put the book out in the form of eBook. The disc also features audio interview with AC/DC (including Bon Scott) from December '77. And over 60 photographs - AC/DC, KISS, Van Halen - most of them never published except in the 'Chronicle'.

"We jumped around yelling and screaming and acting like total idiots... I mean journalists".

- SUSAN MASINO

ROCK 'N' ROLL FANTASY

BY SUSAN MASINO



MY LIFE AND TIMES WITH AC/DC, VAN HALEN, KISS...

The book follows AC/DC's steps in the US from the very beginning. Susan became a friend of Bon and co (as well as many other bands), and she was witnessing AC/DC's rise to fame. Masino sums it up how it is to be a journalist, all the hard work, backstabbing, night hours and hard times given by record companies and managements. But the reward comes in the end when you actually get on the gig and meet the band afterwards. It's just worth it. I can tell!

"You Americans are such fuckin' pussies, why would we spend good money by putting our names on something we just use up and then throw away!"

- ANGUS YOUNG ON PERSONALIZED GUITAR PICKS (1978)

INTERVIEW WITH CHRIS GILBEY

8.1.2001 BY PEKKO PÄIVÄRINTA

No Nonsense: First off, to make the details correct: is it correct that you worked for Alberts '73-'77 as promotions man and later as a general manager?

CHRIS GILBEY: I joined Alberts as A&R manager at the beginning of 1973. Soon afterwards I was asked to take over promotions and marketing. About a year after than I became VP International (or some such title). I was never General Manager - another guy did that - Brian Byrne I believe.

I essentially ran the label and the publishing company; did the deals, handled the marketing etc. I also produced or exec produced most of the videos including all the early AC/DC videos up until I left in 1977.

NN: In June '74 AC/DC signed a deal with Alberts, were you with them from the beginning?

CG: I was with Alberts when the band signed - yes. But you have to take this in the context of the role that George Young and Harry Vanda played with the band and within Alberts. This was essentially a signing of theirs, not of mine. George was the big brother and he had already had a relatively successful career with Harry as part of the Easybeats. (Obviously you already know all of this). The other key player in this was Michael Browning, their manager. Michael was a really visionary guy, who saw the promise of the band and the way to break them. He really was the brains behind the band in the early days. I think that he was quite instrumental in bringing Bon Scott into the band.

NN: There were some 5-6 AC/DC songs in the can with the original singer Dave Evans. Were there any actual plans for releasing an album with him?

CG: To be honest the early tracks with Dave were not that impressive to me. However like I said it was George and Harry's play and they were developing the band in the studio and they recorded a bunch of tracks with Dave. I don't have much recollection of what they recorded with Dave. Frankly, it was when Bon joined the band and started writing lyrics that sounded like graffiti, that I started thinking that this was a band that

was going to go somewhere. Bon was a great guy who had a tremendous attitude and great stage presence - a fantastic communicator.

NN: One of the Melbourne gigs was filmed with four cameras. Only two tracks has come to daylight (High Voltage and Show Business). Why it was locked in the vaults?

CG: The Melbourne gig that we got the High Voltage video out of was a five camera shoot as far as I remember with additional footage that was shot subsequently of close ups of Bon Scott. As far as I know there was not enough film shot to edit another track, but I may be wrong. At the time we made the High Voltage video the budget that we spent on the track was very high for videos. In fact hardly anyone made videos at that time, and it was prior to the advent of MTV. To have shot much more of the concert would have been extraordinarily expensive - and when you consider that at that time there was no international market for the band, the whole strategy was quite risky. About the same time we made the video for Jailbreak I tried to get the company to agree to shoot a documentary film of AC/DC on the road. I wanted to get the backstage antics, the personalities, etc on film, but I was a bit before my time. The budget was too big of an ask - looking back on it, it would have been extremely cheap and would still be showing in cinemas round the world every Friday night!

NN: It was you who came up with the idea of High Voltage album sleeve? It was quite revolutionary at the time.

CG: Yes, the album sleeve. The idea was a power substation with a dog peeing against it. As I recall the title was mine. It just seemed like the logical title for an album by a band called AC/DC. It also positioned them as being a rock act rather than as an act that was involved in cross dressing (and of course the term AC/DC could be used to describe that as well!). But the really interesting thing was that the band loved the title and went and wrote a song called High Voltage. Unfortunately/fortunately the song wasn't finished until the album was well into production and we couldn't add it to the album. The album had started selling extremely well as a result of the first one or two singles (can't remember how many) and we had this track in the can with the same title as the album. I decided to take the rather crazy step of releasing High Voltage as a single when it wasn't on an album of the same name. If you did that these days, they would shoot you! Anyway, what happened was pure magic. The single became a big hit. The album went on to become an even bigger hit without the song High Voltage on it! And by the time we had sold a load of albums we were ready to release the next album which did have the song on it, but of course had a different name and that second album was an instant hit. Amazing stuff!

NN: You also had other revolutionary marketing strategies as radio promo 'Your mother won't like them' in support for Melbourne gig. 'The little cunts have done it' tour when they came back overseas. Well, the fans loved it but media and authorities hated it. But it worked after all.

CG: The radio campaign that you described was for Sydney not for Melbourne. The band were due to come to Sydney and I couldn't get them on the radio in Sydney. I decided to buy a package of radio ads on the leading Top 40 station in Sydney (2SM) at that time. I talked to my friend Rod Thomas (who died last year, sadly) and who was in charge of ad production at 2SM. We took one of the 2SM tape recorders out one Saturday morning with the object of recording some Vox Pops on the Northern Beaches of Sydney, where I figured the surfies would already know of the band.

We hit the road to go to the beach with the tape recorder that had the microphone with the radio station logo on it (to help get people to talk - added credibility). However the problem was that where we went on the beach no one knew who the hell the band was. So what I did instead was ask people totally different questions figuring we would add the questions we wanted in the studio and then edit in answers that I scripted out of what we had recorded. Once we had a bunch of raw material we headed back into the city. However we stopped at a friend's place on the way in for a smoke.

Kent - his name was - lived with a lady called Neva who had an incredibly deep voice. So once we were all stoned, I had this idea that Neva really sounded like a mother. I asked her to talk about all the reasons that a mother would not let her daughter go and see a band like AC/DC. We got some beautiful material down. Then I got Mike Drayson, who has one of those great deep DJ voices to record a tag - "AC/DC they're not a nice band". So we got this ad for a rock and roll band that had no music in it, just some crazy mother figure going off about how dreadful this band was for the morality of youth and the tag - that they are not a nice band - and even better - no music in the ad. It was a 30 second ad. Ran it for a week on the radio station.

The station loved the ad because it gave them an identity too - made them sound like they had heaps of attitude for running the ad! And what was better - it didn't advertise a record, it didn't say 'brought to you by EMI Records' or some such twaddle. It just presented a brand name, and an awareness of what that brand meant to the listener. It was a great ad. It must have been because a week later the single went into the charts and the radio station weren't even playing it. What happened was that kids were going into record shops asking for the AC/DC record without even knowing what record to ask for!

That is how we broke the band in Sydney - the rest as they say, is history! After that pretty much everything followed. It was all about presenting an antisocial statement - which was also kind of ironic when you consider that the company that was paying all the bills - Alberts - was (is) one of the oldest establishment families in Australia. Looking back on it from here and now, it was incredible fun - but you know the people it pissed off the most that I was aware of, were the people in the record company (EMI) in Australia. They just couldn't deal with what I was doing. I think that they thought I was some sort of crazy guy - constantly coming up with ideas that were off the cuff, and likely to cause problems of one kind or another.

At one time one of the people at EMI even accused me of paying someone off at a radio station, because I got so many records added out of the box. However that is probably another story. The thing is that Bon Scott really lived the AC/DC image that we were building. He was a good time larger than life guy who did all the rock and roll things that everyone fantasized that rock and roll stars did - he got drunk, got stoned, got laid etc. But then that is what I was doing at that time too. All those lyrics he wrote were out of his life. That is what made the whole thing so easy to conceptualize from a marketing standpoint.

NN: In January '75 you went to Midem music festival to represent AC/DC but you get rejected. Any explanation?

CG: Actually I believe that there was one person who got it - that was Gerd Muller who worked at Francis Day and Hunter in Germany. They were part of EMI. He reported to a lady named Lilo Bornemann. He almost got fired for agreeing to do a deal with me, because when he got home and presented the act, they told him that music like AC/DC's was never going to work and anyway, the band was from Australia. And by the way at that time the deal I did with him was for the entire Alberts publishing catalogue. Several years later he was the hero of the company - the Alberts catalogue was the most significant earning publishing catalogue for Francis Day and Hunter in Germany with hits by AC/DC, John Paul Young, Rose Tattoo, etc. At the time that AC/DC was rejected at Midem, it was not such a big deal to be rejected there - Midem was a very pop environment, and AC/DC were not.

NN: Do you have any funny/amusing memories from the early days of AC/DC?

CG: Lots of funny stories, but they are long and involved - perhaps a second episode.

NN: You must seen them dozens of time live in small clubs and pubs, were they much different to what they now are (i.e. stadium acts)?

CG: The band has changed - Brian made a big difference - band got tougher - and perhaps more stadium. One piece of trivia for you though. Brian was previously lead singer in a band called Geordie. Ironically, I did a deal just after I joined Alberts in 1973 to represent the Red Bus catalogue including Geordie. I helped arrange a tour for the band in Australia later that year - so it's a small world. And I met Brian before any of AC/DC's members had even heard of him or them, and certainly before he had heard of them. The six degrees of separation, eh?

NN: Many thanks for your time!

CG: I am glad to be able to help.

JAPANESE TOUR 2001 DIARY

BY DARREN GOULDEN
PHOTO BY JARMO KATILA

Well, I've had a couple of hours sleep and so I guess I'll fill you in on the trip. Arrived in Narita (on the outskirts of Tokyo) on 18th Feb and I hadn't taken any cash with me - just my credit cards. Went to draw some money and found out that although Japan is meant to be a world leader in technology, it's almost impossible to find somewhere that will let you draw cash on a Visa card. Finally managed to get some cash and headed to my hotel for the night.

The next morning I went back to the airport to catch the train to Yokohama and everything seemed to run smoothly. Upon arrival at Yokohama I ended up stranded, unable to find anyone who spoke English and all the underground train maps were written in Japanese symbols. There was no tourist information and I was jet lagged to f***k! Phoned the Holiday Inn to get directions and wrote down the name of the station that I needed - I wrote it how it was pronounced. Said the name of the station to a woman near the subway and she pointed it out on the map. I copied down the symbols and then showed them to a ticket inspector. She held up 3 fingers and I thought "Does that mean 3 stops, platform 3 or 3 minutes away?" Decided to head for platform 3 and jump on the first train that came in. I was gonna give it 3 stops and if I didn't see the symbols that I'd written down then I'd get off and go back. When the train pulled into the 3rd station I saw the symbols on the sign on the platform - so far, so good! I remembered that when I'd made the reservation, the driving directions had said "drive towards Chinatown". (Unfortunately, I didn't know that it's one of the biggest Chinatowns in the world, outside China.)

I left the station and saw a huge Chinese gateway and figured that I'd just walk around and that the Holiday Inn would be a big building with "Holiday Inn" in big letters on the top. Should have figured that given that they experience an earthquake (although usually a very minor one) on average every 3 days, that the buildings would not be skyscrapers - doh! After walking around for 30 minutes I thought to myself that I'd give it a couple more streets and then I'd find some kind of landmark and phone the hotel again and ask for directions. I came to the next intersection and looked to my left - heaven, there it was. I checked in and went to my room. As I took off my rucksack and turned on the television the phone rang. It was my mate from America and he was in the foyer.

Made it to the first show and when we went to see if the band had remembered to leave us tickets, we bumped into about 6 other Europeans that we knew. One was the French journalist (Phil Lageat) whose article led to the rush release of SUL and he said that he'd done an interview that day with Phil. The tickets were there and so we went in and was amazed at how everyone formed an orderly queue for merchandise and there was no pushing and shoving. An announcement was made in Japanese at 7.00 pm and everyone rushed into the arena. We thought that the support band were coming on and so we went to see where our seats were. They were at the side of the mixing desk and it was there that we bumped into Angus wife. I decided to see if we could get closer and we ended up sitting next to the ramp, six rows from the stage. Imagine our surprise when at 7.20 pm AC/DC hit the stage. There was no support band and the show was over by 9:15. (Kiss are playing there in a couple of weeks and on the Saturday, they are due on at 5:00 pm!!!) We didn't expect to get to see the band that night, after all it was the first time in 19 years that they'd been in Japan and obviously the record company would be out in force.

Managed to see Bob Wein (the security director) and he said that he would get us in to see the band the following night. Managed to "acquire" a couple of posters advertising the shows and headed off back to the hotel. Next night we got to the show and I believe that the set list was the same as in Australia (as were all the shows):

You Shook Me All Night Long
Stiff Upper Lip
Shot Down In Flames
Thunderstruck
Hell Ain't A Bad Place To Be
Hard As A Rock
Shoot To Thrill
Rock And Roll Ain't Noise Pollution
Sin City
Bad Boy Boogie
Hell's Bells
Get It Hot
The Jack
Back In Black
Dirty Deeds Done Dirt Cheap
Highway To Hell
Whole Lotta Rosie
Let There Be Rock
T.N.T.
For Those About To Rock (We Salute You)



Afterwards Bob took a load of competition winners backstage and then came back for us. He put us in the management office which was positioned between the dressing room and the meet and greet room. This meant that the band had to come through where we were to get to the meet and greet. Had a great chat with them all and got one of the posters that I'd "borrowed" signed. Brian came in and grabbed hold of me. He said "do you want some shepherds pie?" before disappearing and then re-appearing with two plates of steaming hot food. He then sent Mike Klein (the tour accountant) in with a couple of beers. Brian asked if we were going to Osaka and when I said "yeah" he said "Great, we'll have get-together and have some nosh (that's an English term for food) and a couple of drinks!" He told us which hotel they would be in and also the name that he was booked in under. Angus told us that the band would all be going to Osaka on the bullet train the next day, which was how we were planning on traveling. I got Malcolm's pick - he uses Fender Heavy picks on stage and has them trimmed down.

I didn't manage to catch the same train as the band - the ticket office wouldn't accept credit cards so we had a load of trouble getting some cash. Got to Osaka and booked into a cheap hotel. Went to the band's hotel and asked at reception if they could ring Brian's room for us. They did but there was no answer. We figured that he may be in the bar so we went over and had a peek around the door. My mate could see Mike Kidson (tour manager) and Cliff, but couldn't see past him to check if Brian was there. We didn't want to just walk in because it was Brian who had invited us and so if he hadn't have been in the bar then we would have been intruding on Cliff. After about 20 minutes of waiting in the foyer we saw Bob Wein and asked if he knew where Brian was. He said "I believe that he's in the bar". As we walked into the bar everyone was getting up to leave. Brian said "where've ya fuckin' been, we've been here for the last two hours?" He asked "do you fancy joining us for something to eat?"

There was no way we were gonna turn an invitation like that down and Brian said "Well, we'll meet you at 8 o'clock in the restaurant on the 3rd floor." We arrived at 8 o'clock and as we sat down at the table that he'd booked, Brian, and his wife and brother, Mike Kidson, Cliff and an interpreter came in. Brian's wife sat next to me and Cliff was opposite her (next to my mate). I ordered a beer and Brian's wife and Cliff ordered saki. Brian was on red wine. Just then Mal walked in and joined us closely followed by Phil. The waitresses brought some burners and put them on the table with copper dishes on top filled with water. When the water boiled they put in oriental vegetable and strips of very thinly sliced beef. When they were cooked they took them out and put them in dishes containing Japanese sauces. Cliff and Brian's wife then convinced us that we should join them on the saki - potent stuff!

Brian was a laugh a minute and Cliff was really on form too. There was no mention of AC/DC (after all they were off duty) and the musical topic was Little Richard with Brian singing a couple of lines of Tutti Frutti (sp), Brian was telling us about the first time that he went to Japan (with Geordie) in 1974. He said they were there for 2 weeks and played 4 shows. He was saying that it was really expensive and they couldn't afford to go out. The only orders they had from the management was "don't touch the mini-bar!" The rest of the evening was spent talking about British comedy shows with Brian doing some great impressions. Afterwards, everyone headed off to bed and we decided to go back to our sleazy hotel. The door that we had entered the hotel by was locked and it had a sign on it saying "Please use the main entrance". As we were crossing the foyer, in walked Angus and his wife. Had a 5 minute chat and it turns out that they'd been for something to eat at a place near our hotel - talk about Trading Places.

At the show the next day we got the Japanese crew to give us some Japanese food and then bumped into Brian's wife who was going round with her video camera. I decided to watch the show from the press box and my mate got up on the mixing desk. It was rather amusing to look down during Thunderstruck and see him sat there with his feet up, watching AC/DC whilst eating Japanese food with a pair of chopsticks with Brian's wife filming him. After the show we hung around the arena while they took the stage down. I couldn't believe how quickly they did it. The band left the stage at 9:15 and everything was dismantled by 10:00. I was so happy when Dickie came up and gave me a pair of Phil's drumsticks. Got some photos with the bell etc. The next morning we got up at 5:30 and the hotel where we were was all locked up (if there's a fire then people wouldn't be able to get out). We had to break out and climb over an iron gate - highly amusing sight, I'm sure. Went back to Yokohama and my mate was hoping to get a flight back home. I checked into a hotel and it had a VCR. My mate had given me a tape with the full SNL show and Black Sabbath from the Astoria club in London on it so I watched that before going out for a stroll.

Came across Tower Records and they had some flyers welcoming AC/DC to Japan. Grabbed a load of those and also a 12 inch by 12 inch promo flat for SUL. The next morning I went back to the hotel where I stayed on my first night in Japan and had a relaxing evening watching Terminator 2 which had been dubbed into Japanese. Had to get up at 7:30 the next morning and go to the airport before enduring a 15 hour flight. The rest is history.

INTERVIEW WITH THOMAS SCHADE

7.1.2001 BY PEKKO PÄIVÄRINTA

Daily Dirt is German AC/DC fanzine run by Thomas Schade.

No Nonsense: How many issues (and re-issues) of Daily Dirt has been printed to date?

THOMAS SCHADE: 19 issues have been released during the last 13 years. Daily Dirt no.1 was released in 1987. The average number of copies of each issue is 800, but they are permanently re-printed if an issue is sold out (except DD no.1). This means that it is still possible to buy all issues from no.2 to the latest no.19.

NN: Daily Dirt is known to be the longest running AC/DC fan publication. Has there ever been any talk about the authorization by the record company?

TS: No, because I never asked to do so. The problem is that AC/DC and Daily Dirt is my hobby. This means that I have to do everything related to AC/DC in my spare time which is getting less and less. If Daily Dirt would become an "official" or authorized fanzine, it could happen that my address appears on a record/CD sleeve or on an other official publication. Hundreds or maybe thousands of letters would be the consequence. I think that Daily Dirt would become a full-time-job. On the other hand, the name "Daily Dirt" is after 13 years well known. To the record company as well as to the band. Both support our work, even if the word "authorization" has never been used. I can live with that status, I think it's the best way to continue.

NN: What is the most memorable article/story published in Daily Dirt? Do you have any personal favorite?

TS: There have been various interesting articles in Daily Dirt. If you take all 19 issues together, more than 1200 pages have been released. That's quite a lot material about AC/DC and you can imagine that there are several interesting articles. Nevertheless I would say that the two interviews with Dave Evans and Mark Evans (both were exclusively released in Daily Dirt) have been the highlights, because they offered very interesting information about the very beginning of AC/DC and internals that haven't been talked about so far. The Bon Scott story of Daily Dirt no.19 should be mentioned



as well. It was written by one of our readers to be released as a booklet in conjunction with a Bon Scott CD called "Round And Round And Round". I don't know the reason why the production company didn't complete their plan (maybe a budget problem), but it gave me the chance to print that fantastic story in Daily Dirt.

NN: It seems to be that Daily Dirt has readers around the world although it is printed only in German? Where comes your readers?

TS: That's really difficult to say, because I sold approximately 15.000 magazines in the past 13 years to many different countries and I don't have them all in mind. Many European countries are on this list like France, the Netherlands, Spain, Italy, Belgium, Luxembourg, Austria, Switzerland, Poland, Greece, Sweden, Denmark, Finland, England, Hungary and of course countries from other continents like Japan, the USA, Brazil, Venezuela, Chile, Canada, Australia and Russia.

NN: Have you ever thought to publish your fanzine in English, as it might ‘explode’ the amount of readers?

TS: As I said before, AC/DC and Daily Dirt is my hobby, not my business. I don't earn money by publishing Daily Dirt. It's therefore not desirable for me to conquer new markets, because work increases and spare time decreases. A hobby should make fun and shouldn't be a second job which runs in parallel to your “real” job. On the other hand, my English is not perfect. I'm not in the position to translate a complete issue from German into English. These are the two main reasons why I've never released Daily Dirt in English.

NN: By producing a fanzine must have helped you to organize events and parties. What ‘benefits’ Daily Dirt has brought to you?

TS: I think there are several benefits. One I like most is that I've got into contact with AC/DC fans from all over the world. I think I learned a lot about different countries and people. Daily Dirt has given to me the chance to combine my passion to travel with my love to AC/DC, I met fans in various countries. They helped me to arrange my visit/vacation and I helped them to arrange their vacation in Germany. That's really cool! Daily Dirt helped me as well to expand my AC/DC collection. I know thousands of AC/DC fans who offers very often interesting items or who trade with me. And finally, as I said before, I've very good contacts to the German record company and the surrounding of AC/DC from which I could benefit in the past (meet the band, be informed about latest news, etc.).

NN: In the early days AC/DC released albums every now and then - it was same case with the fanzine. Nowadays it takes years to put out a new AC/DC album - is this the case with Daily Dirt?

TS: Yes it is. But the reason for the irregular appearance of Daily Dirt is based as well on my decreasing spare time. In the late 80's and early 90's, I was a student and had “a lot” of time to work on Daily Dirt. Now, I have a wife, a job and an old house to maintain. It's not any longer possible to spend every day 2-3 hours for Daily Dirt.

NN: Apparently every AC/DC fan club/mag has to come its end at some point (like Powerbook, Fan Club Problem Child, Let There Be Light, Official International fan club...). Has there been times when you've thinking to give all this up.

TS: As long as it makes fun and as long as I have spare time, there is no reason for me to give it up. But it depends as well on the readers of Daily Dirt. They are in charge

to write the articles for Daily Dirt. If they don't, because there is nothing else to write about or if they're not interested any longer in writing articles for Daily Dirt, it won't be possible for me to continue with the magazine. Daily Dirt is made by the fans for the fans!!!

NN: How do you see the future of Daily Dirt?

TS: I'm sure that I'll release a 20th issue, but I don't risk a forecast beyond it.

NN: And last we'd like to ask what is the best AC/DC song ever?

TS: There are many, but three of my favorites are "Walk all over you", "Overdose" and "Thunderstruck".

NN: Thank you!

TS: I thank you as well to give me the chance to talk about Daily Dirt and myself. I hope that this interview will help me to get into contact with further AC/DC maniacs and to keep Daily Dirt running!

KEEPING A STIFF UPPER LIP THROUGH SEVEN STATES

BY ANDERS HEDMAN
PHOTOS BY JARMO KATILA

» **Chapter One. From Stockholm to Grand Rapids, MI**

The lights go down, a man walks onto the stage and announces that the wait is over, AC/DC are ready to go on. The roar from the audience rises to a crescendo as the boys appears on stage. Pulses all around the auditorium are pumping like a heart attack waiting to happen. Grooving close to the stage are two men from Sweden. One of them, Anders Hedman, is me, an AC/DC fan of 17 years. The other is Johan Salmins, author of the great Swedish AC/DC site Ruff Stuff [now taken offline].

On the flight to New York Johan and I were discussing AC/DC until a lady had to ask us to be a bit more quiet. Is it really strange that one can get exited when you're going to attend a world tour premiere of your favorite band? We had worked as slaves the whole summer to finance the trip but still we realised that we had to live poorly if we were to make it. We had tickets for the five first concerts and were to be away for nearly two weeks. It's OK to starve, as long as we get to see AC/DC, we figured, and ordered another whiskey. We arrived in New York on the 29th of July and got thrown off the flight bus at Central Manhattan. Before we knew we had been stuffed into a car driven by a big guy, who said he was going to drive us to some cheap place to stay. After being driven about 100 meters he stopped at some kind of youth hostel and took \$ 30 for that "favour". The hostel happened to have no vacant rooms, so we stood there with our luggage and didn't know what to do. What we did know was that the bags were terribly heavy and that the luxurious hotels that gathered the street were far too expensive for us. We walked up and down the streets sweating profusely whilst asking the locals for some cheap place to stay. We were pointed in many directions but none turned out to be right. After what seemed to be an eternity of searching we found a YMCA and entered. They took \$ 50 for a night, which felt like an insult considering the narrow room with no shower or toilet that we were offered, but we had to take it.

There was two and a half days before the first concert. In this time we would have to get to Grand Rapids which is about 1000 kilometers from New York. At first we had considered flying or even going by train, but with little in our pockets we figured that we had to

rent a car for the whole time we were in the USA. What we wanted was a sleazy, private little rental firm outside New York City. We should pick the oldest, smallest and worst car they had, just to get it as cheap as possible. The biggest problem we faced though was that it was a Sunday and all the small rental firms had closed, so we were forced to go to the big chains at Central Manhattan. The least expensive of those was called Enterprise, and we got a car from them for \$750, with quite a big amount of "free miles". There our budget was shot! The car that they figured lived up to our demands was a brand new Dodge, which nobody had driven before. After some hassles we finally rolled onto the streets of New York. The traffic that we had been afraid of turned out to be no worse than any small town in Sweden!

After many hours driving we finally found the right highway from New York. At that time we'd been driving 400 kilometers, that we shouldn't have if the street signs had been satisfying, and the map had been accurate. The American system of street signs is actually worth its own book. When they do exist they are terribly confusing. After driving for many hours in pouring rain, we booked into a motel along the way. The motel was of course more expensive than we had thought but it had a fairly good standard. It was located just outside Wilkes Barre where AC/DC were to perform a concert later on the tour. Why couldn't they have started here instead? Another long day of driving and another motel. This time it was much sleazier, and more expensive too. The insects in the room were a pain. Until now we had only lived on potato chips and soft drinks, and on special occasions we bought a hamburger. A beer to cheer us up after a long day's driving was out of the question. Fortunately, we had a bottle of Scotch that we mixed with Cola and slept like children, dreaming about the concert the next day.

» Chapter Two. Grand Rapids – the world premier

"We got a big fat sound,
Got a big bass drum,
Gonna have some fun.
There's gonna be some rockin'
At the show tonight"

("THERE'S GONNA BE SOME ROCKIN'" 1976)

Grand Rapids is a small town in Michigan, with a mixture of new and older architecture. When we arrived there we were met with a smiling sun, which soon changed to rain and then back to sunshine again. Since it was some time before the big event of the night - the world premiere of AC/DC's Stiff Upper Lip Tour - we strolled around the city. Suddenly we heard a voice that shouted "Hello, guys, you wanna know who I'm gonna interview here in a while?" Beside a van with some mobile studio we saw a self confident smiling man nodding at our AC/DC T-Shirts. He explained that he most probably

would make an interview with somebody from AC/DC and that he surely would make an interview with the leader of AC/DC's support act, Slash's Snakepit. We chatted with the radio guy and he got really impressed when we told him that we had traveled from Sweden to see the first five gigs with AC/DC. He told us to come back later, but not before 2 o'clock .

A bit confused we walked back to the Van Andel Arena, where the concert would take place. Just when we got into the ticket office we heard AC/DC fully clear rehearse "Bad Boy Boogie". They apparently did a sound check. You could imagine our happiness, since it's not exactly every day you get to hear your favorite band perform a sound check and play some songs without an audience. It was especially fun to hear them play "Bad Boy Boogie" since this seemed to confirm our suspicion that they might bring this song back into the set, after an absence of fifteen years.

When all was silent again we went back to the street where we had met the radio guy. Whilst we were there we were met by another man who said that Bill Walters (which was the radio guy's name) wanted to meet us. We were led into the house and went up to the local radio station (KLQ's office.) On the loudspeakers we heard Slash being interviewed, talking about how fantastic he felt to tour with AC/DC. He was asked to pick a favorite AC/DC track for the station to play, and he showed his fine taste by choosing "Down Payment Blues" from Powerage album. Soon thereafter Bill Walters appeared and greeted us welcome and showed us the way into his studio. Before we knew it we were both sat in a chair and had a microphone stuck straight under our noses. We heard him say that he'd met two guys from Sweden who were here to check out AC/DC's opening gigs and now he was going to play a song for us. He chose "Girl's Got Rhythm" from Highway To Hell. Everything had gone so fast, so we didn't really know if we were on the air or not. While the song was playing Bill Walters complained to us about Slash, apparently he had sworn. A mortal sin! Then it was time for us to be interviewed and Bill asked some questions about who we were, how long we had liked AC/DC, and why we had come from Sweden to see them.

After a short while the interview was over and we were asked to leave the studio. We spoke a little with Bill Walters and he said that he would do what he could to get backstage passes for us for tonight's concert. All we had to do was wait for him at his seat after the concert. We were over the moon. There was a chance that we would get to meet our favorite band and have the opportunity to ask the question everybody wants to know: Who is Leroy Kincaid? We settled down in the reception and waited for the interview with Angus that Bill Walters that he was about to broadcast. While we waited we saw a very short Slash pass on his way to the lift. It turned out that Angus didn't care to walk the hundred meters from the arena to the studio so it was going to be a telephone interview. We passed the time away speaking with the pretty receptionist before Angus



called. Among other things Angus got the question about how he'd liked it in Grand Rapids, since the band had rehearsed there for over a week. On the question about what we could expect from tonight's show Angus replied "I think it's gonna be some bells and whistles!" Suddenly Bill Walters mentioned that he had spoken to two guys who had come all the way from Sweden to see the band, and he wondered if Angus knew he had such devoted fans. The experienced Angus wasn't that impressed though.

Without having really understood that we'd actually been on the air on American radio and being mentioned in an interview with Angus we went to participate in some American watery beer before the concert. At the pub outside the arena cheap beer was being served and it was full of nice rockers. Every time we happened to tell somebody that we were from Sweden, we got the answer "Oh, are you the guys who were at radio today?" KLQ is apparently the station every rocker in Michigan listens to.

A few hours later the lights go down, a man walks onto the stage and announces that the wait is over, AC/DC are ready to go on. The roar from the audience rises to a crescendo as the boys appear on stage. Pulses all around the auditorium are pumping like a heart attack waiting to happen. AC/DC rocks away with "You Shook Me (All Night Long)" from Back In Black, which is one of the last songs we would have expected them to open with. After the last tour's spectacular opening with Angus clones, demolition balls, etc, it was now time to get back to basics. Kind of like the old rock 'n' roll shows when you just plug in and play your biggest hit. The second song was the title track from the latest album which was followed by the usual hit cavalcade. The big surprise for everybody (except us) was that "Bad Boy Boogie" was back and that they played "Get It Hot". The latter is from Highway To Hell and has never before been performed live! Nobody could have guessed that they would play that song, and some people call AC/DC predictable! Speaking of "Highway To Hell", this song had got a worthy environment with flames coming up around and on the stage. We could feel the heat where we sat a few meters from the stage!

The stage set-up was actually very nice looking. Just like on the last tour it had scaffolding with stairs on each side. This time however nobody used them. Not even Angus who ran there during his guitar solo on the last tour. This time he was four years older than last time, so he took the lift instead! Behind the drum kit a big Angus statue appeared, like the one that is on the cover of the latest album [Stiff Upper Lip]. During songs with "hell" in the title the statue got horns and during other songs it breathed fire and shot lightning bolts with its guitar. From the middle of the stage there was a big pier into the audience, on which Angus and Brian ran to and from.

We had expected them to play at most one song from Ballbreaker but unfortunately they picked the wrong track - "Hard As A Rock" instead of the title song. You could

however forgive them for this considering the great film they showed during this track. It was animated smut, like "Snow White And The Seven Horny Dwarfs", mixed with clips from turn of the century porn movies, and rockets flying away, trains going into tunnels. It was too corny to describe. We found it a bit strange that they only played two songs from the new album - "Stiff Upper Lip" and "Satellite Blues", and we had hoped for some song off Flick Of The Switch. There was also no song from Powerage, which we actually had expected. Well, you can't get everything, and the concert was really very great, even measured by AC/DC standards. By the way we didn't get to meet Bill Walters. We waited for him at the point we had agreed for, but we had to give in when the security guards started to push us out. They were actually very friendly and ran backstage to find out if there was some Bill Walters there, but they couldn't trace him. He must have fled! Probably because he couldn't fulfill his half promise of getting us backstage passes. Besides, I could add that despite several e-mails he hasn't fulfilled his promise to send us a tape of the interview with us and Angus. Anyway we were still happy and with silly smiles and the cannons still ringing in our ears we walked out of the Van Andel Arena.

» **Chapter Three. Detroit - having a ball.**

The Palace of Auburn Hills is located many miles outside the actual city of Detroit. We hadn't really understood that when we drove to check the arena out. We arrived at Auburn Hills an hour before noon, and noticed that there wasn't really anything more than the big arena and some gas stations there. It was too far from Detroit to drive back, and there was really nothing to do. We went over to the arena, found an open door and went in. Hoping to catch a sound check, like we did in Grand Rapids. We settled on the balcony and watched the road crew build the stage. To our surprise we saw that they had brought the "Wrecking Ball" with them from the Ballbreaker tour, although it hadn't been used in the show this time. We hoped that maybe that song would appear in tonight's set. For a few hours we sat comfortably watching the road crew build the stage up, but even when it was finished no member of AC/DC appeared to check the sound. All we got were some technicians who walked around and tried out the instruments. We had lost most of our hope when a guard appeared and asked us to leave the arena, which we weren't that bothered about.

Before the concert we met some other big AC/DC fans. There was Mark ("Erbacide") and "U2shark" that we "knew" from the AC/DC newsgroup. Mark even wore a home made T-shirt with "alt.rock-n-roll.acdc" on it. We also met Fritz from Germany. Fritz is a man who sees lots of AC/DC concerts on every tour. He's easy to recognize because he has a tailored red school suit. He told us that it's not unusual that fans actually believe that he is Angus Young. We also met Darren ("Goulash"), John and Carl from England. They have seen the band all over the world and also got to know the members of the

group. Michel Remy and Vincent are two nice blokes from Belgium that we had met at the Grand Rapids concert, and it was nice to meet them here again. Michel visited the band during the recording of "Stiff Upper Lip" and it was he who did the interview with them in the studio. Slash's set was better than it had been in Grand Rapids, and he had changed the Guns N' Roses song. This time he played "Mr. Brownstone" instead of "It's So Easy", which was a good move. However, we had other things to think about as a man entered the stage and announced the main attraction, AC/DC. Their concert was nearly identical with the one two days earlier, but you could tell they played a little more tightly, and the set ran more smoothly. Also Brian's voice was better. Another difference was that the statue didn't show any horns this night. After the gig we hung around outside the arena, where the band had its buses and trucks. We spoke with other AC/DC fans and after about an hour Cliff, Phil, and Brian appeared, boarded their bus and drove away ignoring the fans shouts and pleas. Soon thereafter we saw Malcolm's and Angus' bus starting to roll. Now there was a guy who had brought his own Gibson SG, almost identical to the one Angus uses. He held up this guitar and Angus must have seen it, because we saw him make the driver stop the bus. All the fans ran towards the bus and both Malcolm and Angus went out accompanied by a big body guard. They were in a good mood and chatted, signed autographs and posed for pictures. I took the opportunity to ask Malcolm, if it was true as Vincent had claimed, that Malcolm plays the solo in "Can't Stand Still", but the reply I got was "nah, it's Angus."

It was very nice to get to meet your favorite two musicians, although we were annoyed with ourselves because we didn't have more than three pictures left in the camera. Also it was a pity that we didn't have anything for the boys to sign. We had planned to buy the tour programme and get it signed if we got to meet the band, but unfortunately the programme wasn't sold at the first shows.

» Chapter Four. Cleveland - kill those sound guys!

*"See me ride out of the sunset
On your colour TV screen,
Out for all that I can get,
If you know what I mean"*

(“T.N.T.” 1975)

Cleveland is a big city by Swedish measures. When we drove along the highway we saw a lot of skyscrapers. Once we found a byway we'd be in the city, we figured. How wrong could we be? Before we knew it the city had disappeared, and we were on our way from it. All we could do was turn the hired car around and drive back. This time we managed to get into the town, but finding the arena seemed almost impossible.

Like it too often is in the USA, there was a street sign which we followed until we came to a T-Crossing, where no more signs could be seen, and you had to flip a coin to know in what direction you should head. When we finally found the Gund Arena, after a lot of problems, we saw Darren and another guy being interviewed by a TV team. It appeared that it was the main sponsor of the tour, the music channel VH1, who made a documentary about the tour. After the interview with Darren and the other guy, the German guy Fritz, was being interviewed and also some “normal” fans. Then they asked if I and Johan wanted to be interviewed, we jumped at the chance. We answered some questions and got filmed. Next they gave us a phone number which we were supposed to call when we were in Boston, so we could get filmed before and after the concert there. Slash's stint was identical to the one the day before and as usual his singer thanked AC/DC for letting Snakepit support them. The only song that the crowd showed some reaction to was the Guns N' Roses number “Mr. Brownstone”. AC/DC's show was fantastic of course. It was the same set as usual, but all the rust, accumulated from not playing for four years, was now gone. This was also the first show in which Brian's voice sounded great through the whole concert. Somebody said that it's often the case with singers that they don't sing too good at the first performances on a tour, because the muscles in the throat are not warmed up and fit until after a few gigs. This seemed to be the case with Brian. If it hadn't been for the sound problems this would have been the best concert so far, but towards the end of the concert the sound became really poor. It was reverb every time Malcolm hit a chord, and the sound guys just seemed to sit with their arms crossed. Some songs were almost a pain to listen to. It was an insult to all people who had paid lots of money for a ticket. Fire those sound guys!

After the concert was over, we waited around outside for a while. We noted that the TV team was still there filming some fans. Since we didn't find the band's buses and trucks or any other AC/DC friends we went back to the motel, mixed yet another Scotch and Coke and went to bed with the sounds of the greatest Rock'n'Roll band still ringing in our ears.

» **Chapter Five. The giant mellon in Pittsburgh**

“*Rollin' thunder, pourin' rain*”

(“HELL'S BELLS” 1980)

“*You've been thunderstruck!*”

(“THUNDERSTRUCK” 1990)

We arrived in Pittsburgh 5th of August. Since the concert was on the 6th, we had to find a place to stay for two nights. Now the outskirts of Pittsburgh weren't exactly crammed



A black and white photograph showing a close-up of a dark, textured metal surface, likely the hull of a ship. The surface is covered in numerous small rivets. In the lower-left foreground, there is a rectangular metal plate with the letters "EDC" stamped in large, bold, sans-serif capital letters. The plate has a slightly irregular shape and some small holes or marks near its bottom edge. The lighting creates strong highlights and shadows on the metallic textures.

EDC

with cheap motels. Eventually we stopped by a luxury motel and went in to ask about the price, knowing for sure it would be too expensive for us. As usual I entered while Johan waited in the car. This was because the previous nights we had rented single instead of double rooms, with one of us sleeping on the floor. To my surprise two nights at the quite luxurious motel would only cost 84 dollars. Taken!

The next day we went into Pittsburgh to locate the Mellon Arena, in which AC/DC was to perform in the evening. We parked the car outside and went down with hopes to get to hear AC/DC do a soundcheck, just like they did in Grand Rapids. It was raining and the area around the arena was nearly dead. There were no open doors and no indication that there was a soundcheck in progress. Feeling slightly down in the mouth we drove away with hopes of finding an Internet café and a place to write postcards home. This was a move we would live to regret. We got to know that our AC/DC friend Mark ("Erbacide") had also walked around the arena, probably a little later than us, and he had been fortunate enough to catch AC/DC doing a soundcheck. He told me that they played "Riff Raff" four or five times! When that was over he had bumped into someone who had asked about his "alt.rock-n-roll.acdc" t-shirt, and when he'd explained this person had asked him to follow him to the hotel where the band were staying. At about half past seven the band had come down. Phil just passed by, but the others had stayed and chatted for a while, both with Mark and with other fans who had gathered there. Mark got his t-shirt signed and Angus even drew an "Angus devil". All this happened while we were sitting in a library writing postcards. Some guys are born without luck. When the night's event was about to start we were back at the arena. We bumped into Darren, Fritz and other big AC/DC fans, chatted with them and took photographs with us all together. The concert wasn't totally sold out, so a lady from a local radio station advertised the gig via radio outside. She had also done a short interview with Angus which we unfortunately missed. Then she mentioned that people had come from many different countries to see the band, including Sweden, referring to us.

The concert started the usual way, with a man presenting the band. At this show our seats were so bad that we only saw half the stage. Because of that I couldn't tell whether the horns on the Angus statue worked or not. The concert itself was however the best so far. Brian's voice was in top form throughout the concert, the band was tight and no faux pas occurred. It was the same set as before, except that the songs "The Jack" and "Satellite Blues" had switched places. After the concert Mother Nature greeted us with her own spectacular show of thunder, lightning and rain! Soaking wet we went back to the motel. Another day, another gig, and another shot of Scotch and Coke helped us on our way to the land of Nod.



» Chapter Six. The great disaster

*"Sleazy hotels,
Like livin' in Hell.
Girls on the hustle
With nothing to sell"*

(“GOOD BYE AND GOOD RIDDANCE TO BAD LUCK” 1990)

We had to leave quite early the next day, so we could drive the 100 miles to Boston, where the last concert, for us, would occur the next day. I was kicked in the teeth, if you'd pardon the pun, when I paid the motel bill - 84 dollars was the price for one night, not two, as we had been led to believe. The sum was thus the double. A new broadside against our bleeding economy.

We were rolling the whole day and might even have reached Boston if it wasn't for an accident that happened on the outskirts of New Jersey. We were in a line of cars on a highway with three lanes, rolling very slowly, sometimes standing still. Suddenly we hear a big bang and our car kind of jumps forward. We look behind us and to our horror we see the nose of a big truck. Scared that the rear part of the car would be totally damaged, we managed to get to the side of the road and the truck does the same. Out of the truck jumps a little guy, who doesn't seem to be older than 16, and starts yelling and shouting. At first he tries to tell us we had been changing lanes and driven right in front of his truck (which would have been impossible in the traffic situation we were in). When we checked the rear of the car we found to our happiness that the big rubber bumper had functioned as it should, so the car had only a minor 'bruise'. The other driver started to claim that it wasn't his truck that had caused the damage. Anyway, we managed to note the registration number, and got the guy's name and information about his insurance company. Both we and the other driver also took pictures of the damage.

In a shocked state we drove until we came to a gas station. We agreed that the best thing to do was to contact the rental firm as soon as possible. The owner of the gas station was kind enough to lend us his telephone card, so that we could call Enterprise. Nobody answered though. The owner asked us whether we had called the police, which we hadn't. In our over strained state we hadn't thought about reading the rental contract about how to act in case of an accident. It actually said that we should have called the police, preferably at the place for the accident. Anyhow, we called them from the gas station, and the officer I spoke to asked us whether there was any major damage to the car or to driver and passenger. Since the answer to the questions was no, he said that no investigation was to be made, and that it was now a case for the insur-

ance companies. Fortunately, we had paid full insurance, but we were worried anyway. Maybe we would have to pay for the damage and get the money back later? Maybe we would have to pay excess costs? Anything like that would totally devastate our now fading budget.

When we came to New Jersey we found a motel that advertised rooms for 22 dollars. Of course it was too good to be true. For 22 dollars you could rent a room for a few hours, not a whole night. A night would cost us 40 dollars! When I turned around and said I would think about it, the receptionist asked me how much I was willing to pay for a room. "30 dollars", I answered, the receptionist replied "35", we took the room. That was the first time I had negotiated about a hotel room. Now there wasn't much of a room anyway. There actually were three TV sets, but none of them was working. One of the walls had large mirrors, although fractured. To my happiness the room had a bathtub, but to my dismay it had only cold water. The washbasin didn't work either so we had to wash our hands in the cold water of the bathtub. Now all that didn't really matter, since we were happy to have found a room that cheap. We opened a water tasting American beer, and went to sleep. Boy did we need it!

» **Chapter Seven. Kill that TV guy!**

"Shot down in flames
Shot down in flames.
Ain't it a shame
to be shot down in flames?"

("SHOT DOWN IN FLAMES" 1979)

Just before noon we hit I-95 for Boston. We drove for a while and when the clock struck 12, we stopped at a gas station to call Dave from VH1, as we had promised in Cleveland. Although we didn't really know what VH1 wanted us for, we made the call. This cost us \$5, and we were told that we should meet the VH1 team between 4 and 6 pm at the main entrance of Boston's Fleet Center, where AC/DC was to play later. None the wiser than before we drove like mad to Boston to get there in time for the meeting. The VH1 guys had mentioned earlier that they had wanted to film us before and after the concert, so we had to be on time - maybe they would give us backstage passes?

Just after 4 o'clock we reached the exit to Boston. Unfortunately, there was a traffic jam all the way to the city center, and the clock had turned 5 when we saw Fleet Center. If only we could reach it! Since there was no traffic sign that told us when to get off the road, we followed the one we was at. Suddenly we found ourselves on a bridge and on our way to the other side of the big river that runs through the city. We managed to get

off the bridge and asked somebody how we should drive to get back on the bridge, in the opposite direction, and get to the Fleet Center. After taking the wrong way several times and being close to getting on the bridge again we finally managed to get to the damned Fleet Center. If only we could find some place to park the car without getting robbed. We didn't find such a place, and since the time was now vastly approaching 6 o'clock we had to take what ever parking we could find. This cost us \$18.

Sweaty and out of breath we reached the main entrance of the Fleet Center, which turned out to be a combined arena and train station. To our dismay we didn't find any TV team. We managed to get to a phone and tried to call Dave again. Unfortunately, the phone was out of order so we had to wait for the second phone in the booth to become vacant. After jumping up and down and shuffling our eager feet up and down for ten minutes, the phone finally became free. Unfortunately, we were unable to call from that phone either. We ran out on the street and after searching like a lion after its kill we finally found a phone. Breathless, we inserted \$5 and caught Dave. He told us that the TV team hadn't even arrived at the arena yet! We had rushed ourselves half dead to no avail. However, they would be arriving in 10 minutes, he said. Relieved, but at the same time irritated, we went back to Fleet Center.

At the arena we met some old "friends" - Fritz from Germany and Hans from Switzerland. We chatted with them for a while and waited for the TV team to show up. An hour and a half later they came. We swallowed our chagrin of Dave's carelessness with time accusations and went up to them. As usual we couldn't get them to say what they really were doing, but when they'd filmed and interviewed some screaming lasses, they turned the camera at us. The interviewer asked roughly the same questions as he did in Cleveland, and we replied as servantly as we could, giving them the kind of answers that they obviously wanted - shouts and fussiness. Then we were shoved to the side, without even a "thank you". We asked a girl in the team what we were to do now, and she replied "you're done". If we'd known that this was all that was going to happen we'd hardly have rushed ourselves close to a heart attack and paid nearly \$30 on phoning and parking. The thought of maybe getting onto American TV isn't that tempting. I hope we don't get to the final cut of the film. Thanks to VH1 showing up many hours later than they said we missed the bigger part of Slash's set, but I can report that they played "Mr. Brownstone" just like they had done at every gig, except the first one.

Our seats were quite good and for the first time we sat at Cliff William's side of the stage. AC/DC's show was, for the biggest part, the same as the previous nights, with the exception that there was no fire during "Highway To Hell". Angus wore a blue school uniform, just like the previous shows, and Brian's voice was in top form. The horns on the Angus statue worked as they should and the audience were really enthusiastic. Maybe a little bit too enthusiastic because two guys right behind us fought their way

through the concert. Before "Shot Down In Flames" some problem with Malcolm's amplifier arose and he had to change it. Except for that everything seemed to run smoothly and this was probably the best concert so far. I say "seemed to run smoothly" because I later learned that Brian pulled a muscle during this gig and finished it in agony. However, this was nothing that Johan and I noticed. I suppose I couldn't tell the difference when Brian "sings" or when he's screaming in agony!

After the concert we decided to wait and try and get to meet the band. Wise from the long wait in Detroit we didn't hurry. Rather the opposite. We went to the car to leave and pick up some things and we changed clothes. At the arena we spoke for a long while with a guy who sold soft drinks. When we finally got to the buses and trucks we met some Guns N' Roses fans who waited for Slash, but we didn't see any other AC/DC friends. After a while Slash actually showed up accompanied by some other members of Snakepit. Slash turned out to be a nice guy, and he chatted with everybody and signed autographs. After he'd left the place we waited alone for AC/DC, but they didn't turn up. A guard muttered something about them having left through another exit. Later we learned that AC/DC had indeed left the arena directly after the show, and that they had stopped to sign autographs and speak with the fans. The unfortunate call of fate of Messrs Salmins and Hedman had reared its ugly face once more.

Now we needed some place to stay in Boston. The area on the other side of the bridge seemed to be sleazier than this side, so we drove there. Of course this time we couldn't find any of the cheap hotels we'd seen earlier the same day. We drove quite a long way in the wrong direction of what we were headed - New York - before we finally found some motels. Unfortunately, every place we inquired for a room came up with the same answer, "Sorry, all rooms are occupied."

After having driven many, many miles in the wrong direction we figured that we had to turn around and at least head in the right direction. We hoped to find some cheap motels along the way. Unfortunately, none of them had any free rooms, no matter if the place was cheap or expensive. Some of the receptionists even said that all rooms between Boston and Providence were occupied. We had no reason to disbelieve them. The next day was fast approaching and we had two alternatives: either sleep in the car and risk being stabbed by some night stalker, (the kind that takes every single word as AC/DC's "Night Prowler" to heart) or keep on driving to New York and risk falling asleep at the wheel. We choose the latter (we felt safe in New York City!) and changed driver often and stopped at open places to get coffee every once in a while. We approached the outskirts of New Jersey when we decided to stop at a hamburger bar to eat breakfast. After doing that Johan wanted to try and sleep a little in the car, at the parking lot. Since I am less experienced as a driver than he is I wanted him to be awake when I drove, so I stayed in the car and read a book while he slept.



About noon he finally woke up and we drove towards New York again. Since it's cheaper to stay in New Jersey than in New York we decided to drive off there, and it was really sleazy and poor. With nothing better to do we decided to drive and have a look at Freehold, the birthplace of Bruce Springsteen. This was because Johan has some friends who worship Springsteen and he wanted them to envy him for having visited Freehold. We studied the map and asked a man where Freehold was then we drove towards the place. Unfortunately, the man didn't warn us about how far away Freehold was. It took about an hour to drive there and when we got there we found that it was far from the poor, working class area that Springsteen had described it as. Quite the opposite, only big villas with two cars and wealthy people.

When we finally arrived back in the sleazy part of New Jersey, we wanted to find the area that we had rented the last time we were there. We drove around looking for the street without really knowing where to look when we accidentally drove off from a street that we had planned to follow. To our surprise the first thing we saw was the motel where we had stayed! As usual I went in and asked for a single room while Johan waited in the car. I asked if I could get a room which had hot water this time, and got the key to a room which was located a bit away.

We drove there and the first thing that we noticed was a terrible odor. The front yard was basically a refuse dump, with some kids playing ball and some suspicious characters hanging around. We hesitated to park the car there for a while, but the heavy bags made our minds up for us. When we entered our room we found that it was actually even sleazier than the one we had the last time! It had graffiti on the walls, holes in the ceiling and cockroaches in the bathroom. To our delight there were two giant beds. We were both soon making an appointment with a certain Mr. Sandman, although it was still early evening.

» **Chapter Eight. Sunshades in China Town.**

The final day of our trek was here. We woke up with a bad feeling, since we had to take the car back to the rental firm today. Maybe we would have to pay for the damage on the car, that the truck had caused? As we approached our car that morning we noticed that we had bigger problems (The Anders - Johan curse had struck again) - we found that somebody had scratched three letters onto the roof of the car! We nearly broke down, but there was no point doing that, so we scolded the motel owner instead. Some time later we rolled in at the car rental firm.

It turned out that our worries about the damage the truck had inflicted had been unnecessary. It was covered fully by the insurance we'd taken. We didn't have to pay a cent for it. Unfortunately, the damage to the lacquer wasn't covered at all, so we had

to pay \$100 for that. The insurance only covered accidents not damage (if someone could tell me the difference). Fortunately, Johan had managed to convince his mother to put some more money into his account. If it wasn't for that we wouldn't have had the money to pay them. And if I hadn't got some tax returns a few days earlier, we couldn't have afforded the last motel bill! Thus finished with the hard part, and we had some hours to spend in New York before our plane would take off. Johan wanted to buy a pair of sun shades in China Town, so we went to the train station (which is where the airport buses depart from) and left our bags.

Then we went to China Town. Looking at the map it didn't seem to be that long a distance to go, but it turned out to be a very long walk. After a sweaty hour we were there, and to my big surprise Johan found his shades more or less straight away. After that we ate a bad tasting meal of Chinese food before we had to go back to get an airport bus. We had to rush because the train would leave in two hours, and the bus to the airport takes an hour. We caught a tube to the station and soon enough we were sitting on a cool bus breathing heavily. Typically enough it was bumper to bumper traffic all the way to the airport and of course our terminal was the last stop. When we finally left the bus there was half an hour or so before the flight would leave. Running like greyhounds chasing a hare through security check and check in, within a hair's-breadth we managed to get onto our plane.

It had been an eventful time for myself and Johan. We had been in a crash, been ripped off with motel bills, been at the wrong place at the wrong time, had drawings scribbled onto our car, been given the runaround by VH1. But it was all worth it. To see AC/DC kick off their world tour is a must for every DC fan. We did it - against all the odds that had been stacked against us. Throughout we kept smiling, knowing that each show was going to be better than the last. Through the trauma myself and Johan kept a Stiff Upper Lip!

The lights go down, a man walks onto the stage and announces that the wait is over, AC/DC are ready to go on. The roar from the audience rises to a crescendo as the boys take to the stage. Pulses all around the auditorium are pumping like a heart attack waiting to happen...The Stiff Upper Lip World Tour rolls on, and we're saving up money for the European gigs.

PIZZA IN THE TOURBUS

BY DANIELA

I was an au-pair (=nanny) in Albany, NY and the year was 1996. I had been in Albany for just a month or two when AC/DC came to town. I just HAD to see them! The first time I ever saw AC/DC was in my hometown Malmö in Sweden, where they toured with Dokken as openers back in 1987 I think it was. So this was a great opportunity to re-live old memories! I asked Bianca, another Swedish au-pair to go with me, and so we went.

The show was great as always! In fact, it was SO great that I wanted to tell the band exactly that! I mean, I've been a crazy autograph-hunter for many years, and I knew that everything and anything was possible. I dragged Bianca with me and went: "Come on! Let's go and meet the band!!". She just stared at me, looking very skeptical and it was like. "you can't just meet the band, just like that?" But that's precisely what you can! We stood there, close to the backstage area and just kinda stood there doing nothing in particular - checked out the activity. Somehow, I don't quite remember how, the bus driver asked us something, and we started talking. He was a little bored and asked if we would like to come up on the bus and talk and offered us a soda.

To tell you the truth, there are two things I usually don't do, one of them is accept an invitation to someone's hotel room, the second thing is accept an invitation to somebody's tourbus! But, the driver seemed totally okay, no hidden intentions, just very friendly. So, we got up on the bus. It was really nice in there, plenty of room, nicely decorated - for a tourbus! We were talking about the Beatles, cause some other guy who also worked for the band showed up and mentioned that he used to work for Paul McCartney. Well, I'm a Beatles-fan also, so I had to ask him about that. So, there we were, talking, laughing, drinking soda, having a good time - when the Young brothers came up on the bus. They didn't look surprised at all to see visitors on the bus, they just greeted very politely, and asked us if we wanted some pizza, because they were just about to have some. They opened this large Pizza Hut box and offered us to just grab a slice.

So, there we were, talking, listening to the Beatles Anthology CD and eating pizza! With Angus and Malcolm Young! It was so crazy that I probably wouldn't have believed it if somebody had told me that fifteen years ago. "Someday, you will have pizza with Angus



Young on his tourbus". Yeah, right! We didn't stay long though, because they looked a little bit tired and we had been there long enough. Besides, they had to leave for the next city. So we got off the bus, but right before we did that, Angus offered us both a napkin. We probably had pizza up to our noses! We wished them good luck and got off the bus.

Outside, there were a few guys who looked at us with a strange look. And I suddenly realized what it must have looked like to them - two Swedish blonds, getting off a bus in the middle of the night, with napkins?! Well, whatever they thought we'd done, I'm sure they didn't think that all we had done was to just have some pizza! With AC/DC.

THE BACKGROUND OF THE BONFIRE BOX-SET

BY PEKKO PÄIVÄRINTA

'The idea came from the fans', Angus told about the Bonfire boxed set. And indeed this was actually the first [official] project where fans were giving their helping hand to the band.

Angus, Malcolm and George were in London digging up Alberts' archives. However, the fact is that the band don't possess many of their rarest records. Well, back to Alberts, they did find the original master tape of 'Atlantic Studios' sessions (from '77). However, some parts of the tape were deleted during the time.

At this point Alberts got in touch with Harvey Lee - a long time fan who has previously been working in music industry. Harvey lent his original copy of 'Live From The Atlantic Studios' LP, and George mixed bits and pieces together. From the band Harvey got a signed copy of Bonfire. After helping on the Bonfire project Harvey has been working for Albert Records building their homepage.

Another long time fan who was involved in the Bonfire project, was a french Arnaud Durieux who contacted Alberts to tell them about the master tapes (of Paris 9.12.1979) he knew about. Arnaud served as a 'middle man' between Alberts and Eric Dionysius (the director of the 'Let There Be Rock' -movie) who had the tapes. Later on Elektra got in touch with Arnaud asking him to provide them photos of memorabilia for the booklet. He also had clues where to find master tapes and rare material, playing a 'detective' for Elektra. Arnaud also researched his archives for all the quotes from various interviews, and those were also included as the band liked them much. He also guided them as to where to find photos from Bon era, including the one for the cover.

The boxed set 'cover pic' has a interesting story actually. Arnaud showed the french Hard Rock mag from 1987 with full page picture of that photo and Elektra loved it. The band loved it too and it was decided that it would become the cover photo. However, there was no credit on the picture, so Arnaud had to track down the photographer. Eventually he found out that it was an old friend of his. So, Arnaud called the photographer who told that the original negative and print (from Paris 9.12.79) had burned in a fire of his house three months earlier.

The next day Arnaud called Elektra to tell them about the incident. Before Arnaud could get to the point the Elektra personnel were really excited and they told that they had just made a ‘proof’ of the cover (from a scan of the Hard Rock magazine) with flames at the bottom of the picture. Not knowing that the original photo had been in real flames few months earlier. Anyway, they finally used the scan directly from the magazine.

Finally, later during the mastering of the live tapes they noticed there was a ‘drop-out’ in sound during Bad Boy Boogie, which was due to defect on the master tape. Arnaud was asked to locate a good copy of the master, so he found Francis Zegut at RTL France who had 2 tracks from that Paris’ gig recorded by RTL for broadcast on the station in 1980. Zegut nicely gave the tape which fortunately included Bad Boy Boogie too. Again a bit of mixing, and if you listen very carefully you can hear a small (almost not noticeable though) variation in sound during the track.

So, when you next time get the box in your hands, you know a bit more about it.

JOHNNY B GOODE

BY PEKKO PÄIVÄRINTA

(THANKS TO MIKE HAYES AND KIM GISBORNE FOR THEIR HELP)

One of the most interesting release of the year [2000] was no doubt the live jam session of Johnny B Goode (amongst the Stiff Upper Lip - the loooong-awaited new studio album). The jam was recorded live in '79 with Bon, Malcolm and Angus playing with the members of Cheap Trick. No audio tape/bootleg of this show had survived to the public before this gem was released.

The CD was released through Trick International Fan Club as a strictly limited edition of 1000 in late June (of 2000). Titled as 'Bun E's Basement Bootleg #1'. Each copy was numbered and signed (if you can consider the letters 'BC' as a signature) by Bun E Carlos, who is of course Trick's drummer. The sleeve is really plain and features minimal amount of information. The disc itself has 14 rare songs from the vaults of Bun E.



As there exist no record about this jam, I started research to locate the date and venue for it. I contacted Mike Hayes - the author of 'Reputation Is A Fragile Thing / Biography Of Cheap Trick' - who believed that the song was recorded at Sioux Falls, South Dakota, on 7th July 1979. But he wasn't 100% positive about that. The date might be correct as AC/DC opened 5 shows for Cheap Trick on their tour in Midwest during 1979 (4th July in Rockford, IL; 6th July in Wichita, KS; 7th July in Sioux Falls, SD; 8th July Des Moines, IA and 10th July Omaha, NE). And another 'verification' I got was from Kim Gisborne (who runs 'Cheap Trick UK/Europe newsletter'). He had spoken to Bun E earlier this year about the sources of the CD. When Bun got to the jam with the guys from AC/DC, he said it was 'somewhere like Sioux Falls in '79. Kim mentioned that Bun E has very good memory for detail. However, he hadn't expected Kim to ask about those tracks, so he was recalling from memory.

So the date is most certainly July 7th, 1979. But how is the song? Absolutely brilliant! AC/DC had finished their gig earlier so Bon had already drank some booze, you can tell that from his voice. But if you close your eyes and turn your volume to the southeast - it's just pure rock'n'roll. That's what it's all about. I've seen Chuck Berry doing this live - he was impressive - but I sure would have enjoyed seeing this jam live as well. You got to hear it!!

ROSE BONBON

BY PEKKO PÄIVÄRINTA

Back in 1982 Angus Young made a historical jam session appearance with couple of French rockers. Neither Angus nor Malcolm have ever guest starred live [after the article was written they have played with the Rolling Stones in 2003]. They've done few studio projects, but this surprise for French fans was quite unique. December 4th 1982 AC/DC played live at the La Rotonde Du Bourguet, Paris. Their enormous 'Bell And Cannon' -tour (as For Those About To Rock -tour was called) was a success everywhere they went.

A day after Bernard 'Bernie' Bonvoisin and few other from French bands called Trust and Satan Jokers got to jam with Angus in a club 'Rose Bonbon' in Caumartin Road, Paris. Bernie was a close friend of Bon, and actually the last thing what Bon did in studio was a version of 'Ride On' with Trust.

Line-up was as follows; Angus Young (Lead Guitar), Bernie Bonvoisin (Vocals), Norbert Krief (Rhythm Guitar), Yves Brusco (Bass) and Renaud Hantson (Drums). This French-Scottish-Australian combo performed such rock classics as 'Twenty Flight Rock', 'No Particular Place To Go' and 'Great Balls Of Fire'. And of course they played some AC/DC material including 'Live Wire', 'Problem Child', 'Ride On'.

The line-up wasn't the only thing that was rare in this appearance. Angus didn't play with his Gibson SG! Even more obscure sight was that he wasn't wearing his trademark schoolboy outfit, but tee-shirt and jeans! Vóila!



MR. ‘RAZORBLADE THROAT’

By Pekko Päivärinta

Two weeks after Bon Scott's funeral AC/DC were already rehearsing in London. “It was the best way to get over of your ‘brothers’ death” Malcolm later mentioned. When I saw a photo from the first rehearsals without Bon, I could almost feel the atmosphere. But for my and other ‘DC fans joy they kept going on.

The press were dropping more and more names to fill Bon’s shoes. Luckily, no one of them ever made it. The names that were most ‘prominent’ candidates were Terry Slesser, Gary Holton, Stevie Wright and Alan Fryer. The band meanwhile tracked down Geordie singer Brian Johnson. In auditions Brian sang two compositions - “Nutbush City Limits” and “Whole Lotta Rosie” - and joined the band a couple of days later.

On the 8th of April Brian was announced officially as a new AC/DC singer. A week later the band started recordings in Nassau, Bahamas. Bon Scott’s personal assistant and ‘roadie’ Keith Evans was helping Brian. After seven weeks hard work the new album - ‘Back In Black’ - was finished.

In June AC/DC rehearsed in London and on the 27th (of June) they gathered all of their gear on a bus and hit the road to Benelux for their ‘secret’ warm-up dates for the forthcoming world tour.

29.6.1980 Namur (Palais Des Expositions), Belgium

30.6.1980 Antwerpen (Zaal Cine Roma), Belgium

1.7.1980 Deinze (Brielpoort), Belgium

2.7.1980 Arlon (Hall Polyvalent), Belgium

3.7.1980 Breda (Het Turfschip), Holland

4.7.1980 Breda (Het Turfschip), Holland - video shoots

5.7.1980 Wateringen, Holland

On the first date in Namur there was a banner with a text “The King is dead / Long live the King” as a salute to Bon, whereas in Arlon the audience was chanting Brian’s name. Also Brian has told that after one of these gigs a fan with a Bon Scott tattoo on his arm came to chat with Brian. The fan put all of his hope on Brian’s work. It was a really an honor for Brian.

In Breda, July the 4th, band filmed promo videos for 'Back In Black'. The videos are 'Back In Black', 'Rock And Roll Ain't Noise Pollution', 'Hell's Bells', 'You Shook Me All Night Long', 'What Do You Do For Money Honey' and 'Let Me Put My Love Into You'.

» **The set list on these Benelux gigs ran as follows:**

Hells Bells
Shot Down In Flames
Hell Ain't A Bad Place To Be
Problem Child
Back In Black
Bad Boy Boogie
Highway To Hell
What Do You Do For Money Honey
High Voltage
Shoot To Thrill
Given The Dog A Bone
Whole Lotta Rosie
Rocker
Let There Be Rock

Later in July AC/DC released 'Back In Black' album and started their world tour in Edmonton, Canada on July 13th.

THE MOUNT LOFTY RANGERS

By Pekko Päivärinta

After a short European visit, Fraternity flew back to Australia. For the band and especially for Bon it was a great disappointment for not achieving success overseas. 'Ronnie' went on to work for Wallaroo fertilities down on the Port of Adelaide. He also did some odd jobs for Vince Lovegrove, and accompanied with Peter Head and some other friends to play some stuff.

Actually the act - The Mount Lofty Rangers - had dozens (and it really was dozens) of members coming in and out. Phil Colson, John Freeman, Chris Bailey, Jan Berg, Loene Furler, Robyn Archer, Glen Shorrock, Jimmy Barnes, Bruce Howe, Mauri Berg, 'Uncle' John Ayers to name just a 'few'. As the circuit was small, Bon knew most of them from earlier occasions.

Though The Mount Lofty Rangers wasn't exactly a 'serious' project for any of its members, they did play over 200 gigs in a short 12-18 months period. They even got to play live on local TV show on [Australian] Channel 2. And if this was not enough, they did also play a live musical called Lofty. Bon wasn't taking a part on this musical. He did play live gigs and recorded two demos with The Mount Lofty Rangers.

The demos were recorded in Slater Sound Studios in Melbourne Street in Adelaide. Using the latest 70's technology, Mount Lofty Rangers recorded two compositions written by Peter Head; 'Round & Round' and 'Carey Gully'. Both of them featured Bon on lead vocals.

Shortly after these recording sessions Bon got injured in the well-known motorcycle accident. He had just bought a Triumph motorbike. Bon and his then wife Irene Thornton were having a fight (which was more than common in their relationship during '74) and then Bon drove to meet some old friends from Fraternity. That meeting also ended up with Bon and the rest nagging each other. Bon left and went to local Old Lion Hotel to get drunk.

After three days he woke up from coma. One can say that Bon sure lived on the edge, but he lived the life he wanted. Few weeks later Vince Lovegrove introduced AC/DC to Bon, and the rest is rock'n'roll history. The 'Lofty' -demos were forgotten. In the nineties



Peter Head rediscovered these 'new' tracks. And when he met Ted Yanni in a bar in Kings Cross (Sydney), they noticed that they both knew Bon. They started to think about the 'Round & Round' project. They lend 8-track tapes from Vince Lovegrove ('Round & Round') and Dave Colville ('Carey Gully') as those were in much better condition than Head's tapes.

Re-editing took about a year and a half. Bon's voice was totally separated from the original background. Technology used on this project was the same that Beatles used on John Lennon's songs. With the help of many musicians and assistants Head and Yanni made a history bringing alive some never heard stuff of Bon. The CD was a limited edition of 5000, and it's a 'must' for AC/DC collectors.



STORM RAISES

By Rob Tognoni

Photo by Henrik Schütt

I was 14, the year was 1975 in Devonport, Tasmania. My high school friend and I had scored tickets to go and see a relatively new band on the Australian scene – AC/DC. The TNT album had been released and It's A Long Way To The Top was charting well. After school we headed down to the local basketball center where the gig was. A local support band called “Lava” was set up in front of the main stage doing their thing. The occasional “We want AC/DC!!” was hurled at the band, but they played on to finish their set trying to ignore the obvious impatience of the crowd. After Lava, there was a break of 30 minutes or so with electricity starting to generate in the air.

Then it exploded with a voice over the P.A. “Ladies & Gentlemen....AC/DC..” Well, the shock that you could have seen on my face and the faces of everyone in the place when the first glimpse of Angus silhouetted by an intense strobe behind him, launched into “High Voltage” would have been a sight. We had never heard such incredible volume before. I made my way to the front row and stood in stunned disbelief of what I was witnessing. All I could think was “FAAARRRK!!!!” Bon leared from stage left clutching the microphone in one hand and stretching the cable looped in the other.

Even as I am writing this I am getting a shiver down my spine. He launched into “Well you...as’ me ‘bout the clothes Ar wearrrr...” The mischievous smile, the stance, the “little dance” - all legendary Bon Scott trademarks were unfolding in front of me. “Can I Sit Next To You Girl”, “I’m A Rocker”, “TNT”, “She’s Got The Jack” - it was relentless with the occasional “You’s Right? Yas ‘avin’ a good time...” was put to us, which sent us into hoarse screams of “AC/DC - Rock ‘n Roll!” Then it was “It’s A Long Way To The Top” with Bon blowing the living guts out of the bagpipes finishing with a wall of Marshall white noise, then silence, literal silence for a few seconds, everyone was totally blown away - then the eruption of applause was nearly equally as deafening as those Marshalls were.

It was about 40 minutes after this “event” most of the stunned crowd had dispersed. There was Angus at the front of the stage feasting on what was AC/DC’s food rider - cold meat pies! I worked up enough guts to walk up to him to thank him for this incred-

ible show. He said "Ya wanna pie, mate?" So here I am sharing ex-cafeteria food with him. "Come 'round the back and meet the fellas.." I could not believe it! Malcolm and Mark were in conversation, Phil was sitting exhausted with a towel draped over his shoulders, and there was Bon, half slumped in a plastic chair sluggin' on a bottle of Corio 5 star whiskey. "G'day cools" he said as he immediately rose to his feet to shake our hands for coming to the gig. He was fairly drunk, but still gave my friend and I this very sincere gratitude. Hell, we were only kids! He wanted to know which school we attended, what bands we liked - Bon Scott was an absolute gentleman!

We drank some of Bon's whiskey with him, Angus even let me play his SG!!! "Yeah, just grab it out of the case". We had died and gone to heaven! We talked, fired questions & joked with them for about 45 minutes to an hour. It was time for them to leave, so we walked out the back of the basketball center with them. They all piled into a very beat up old Ford station-wagon, and get this, they had to take 2 garbage bins full of their rubbish with them!! No rock stars here man. We had one last handshake round.

That meeting was the beginning of things for me and now as I tour internationally with my own band, I will never forget where my inspiration and determination to play rock 'n' roll came from - that chance meeting with AC/DC.

JAMMING WITH HOWIE

By Pekko Päivärinta

During the spring of 1996 rumors said that AC/DC would appear on some movie scene soon. Malcolm eventually admitted the news in June on their UK leg of Ballbreaker World Tour. By this far AC/DC's movie appearance's had been somewhat low-level stuff. Well, the music has always been good but the films have not been very successful (Maximum Overdrive and Last Action Hero).

July the 27th 1996, Bryant Park in New York City. On this warm Saturday the whole park was closed for the filming of Howard Stern's movie 'Private Parts'. Around 2 p.m. people were let in (after filling some forms) to the park. The scene was Howard's triumphant rally when he became number one dj in NYC radio after WNBC fired him. Actually this happened in 1985 and there was a parade on 6th Avenue near Rockefeller Center. However AC/DC was asked to play some songs for the movie. Some 3000 plus fans turned up and girls were asked to flash their breasts to the cameras.

Howard himself appeared dressed like Louis XIV, and AC/DC dressed as they always have been - wearing jeans and tee-shirts, except Angus, of course. Brian wasn't seen anywhere. After a long silence Howard appeared on stage joking that Brian was probably in jail. The band took the hint, went on stage and started hammering Jailbreak with Angus singing some of the lyrics.

Finally when Brian was back in crew the band did 3 shots of You Shook Me All Night Long. Howard was fooling around and co-singing with them. Also High Voltage was shot 3 times. Between the takes the band were jamming/warming up the crowd with The Jack, Highway To Hell and some others (Whole Lotta Rosie, Back In Black and Dirty Deeds Done Dirt Cheap to be exact).

When the movie 'Private Parts' came out, it was a great disappointment that AC/DC didn't appear more than some 30 seconds or so in the film. While the band performs, Stern's wife, who is pregnant, tells him that her water has broken. Howard rushes her through the crowd and into a waiting police car. 'Private Parts' soundtrack features also You Shook Me All Night Long, but the song has been recorded during the tour, not at the Bryant Park.

10 OF THE FINEST PROMOTIONAL MEMORABILIA

BY PEKKO PÄIVÄRINTA

The following information is gathered from around the world. We have done our best to present the most finest AC/DC promotional items "available". Although they are not quite likely available due they usually have already a fine home in a fan's collection. No prices are indicated as these are rare and/or mega rare items and are sold very scarcely - usually by bidding. They can (and will) cost a small fortune if someone is giving up on his or her collection.

» SET OF 5 CREDIT CARDS

This incredible set was made to promote the Monyetalks single. There is one credit card for each member of the band. There are only 6 complete sets in existence and if someone is selling/bidding this set be prepared paid well.



» SATCHEL

One of the finest AC/DC promotional memorabilia ever seen was a satchel which promote the 1976 Lock Up Your Daughters tour. Satchel came with a red sticker, a badge and lyric sheets. Originally it was given to the winner of radio contest. It is truly amazing and nice package. According to my sources this is one-off item, so don't wait to see it.

» STOPWATCH

In 1991 record company released Are You Ready single. It was promoted with a rare stopwatch. The watch is white with red logo and it works pretty well. Though it's not the "mega rare" stuff, it is obvious that it will be hard to find. And if you find it, I'm sure it cost you some bucks.



» PROMOTIONAL TIE

When promoting If You Want Blood album in UK, some record stores were giving these now-rare and nice ties to the customers during a very limited period.

» DECK OF PLAYING CARDS

This absolutely gem was made to promote the She's Got The Jack (live version) 7" single; this item was never distributed due to The Jack single was never released, the cards were therefore locked away in the Atlantic vaults. Only 25 sample decks were made and 10 packs is managed to liberate from the vaults.



» SET OF EARPLUGS

This ordinary promo item from 1988 was made for Blow Up Your Video US tour. Earplugs came with black case with gold logo. The edition was strictly limited to 200 sets.

» MATCHBOX SEMI-TRUCK

In Sydney at the press conference - to promote 1991 Australian tour - were one truck placed on each table. Less than 50 in existence and one can see this truck pictured in the "Live" double album insert.



» CARDBOARD GIBSON SG

200 cardboard replicas of Angus' SG were made for That's The Way I Wanna Rock N Roll videoshoot which was filmed in Sydney. Only 200 were made and Angus has signed a big lot of them afterwards.

» SPRAY CAN AND PLASTIC FLY

These items were made to promote Fly On The Wall album. The insect spray can is blue and it has red AC/DC logo on it. I don't know if it actually working, but one thing is for sure, there are not many of these in existence. Also the plastic fly - Looy The Fly as it is called - is very hard to locate due these few available are already in die-hard fans' collections. The fly itself is small, only size of 2 inches or something.



» WATCH

- What would be better promo item for Nick Of Time than a real watch? This very scarce watch has a gold rim in a white face and red AC/DC logo with black strap. Rarely seen on fans wrists.

HAVE A DRINK ON ME

By “*The Scottish Lion*”

It was a thrill. I'd been told but I didn't believe it to be possible. As a long time fan, it would be too coincidental. After all, I'd just been in the area for such a short time. I didn't know too many people, and those I did knew my musical taste and didn't have the same appreciation. Then I heard it from my barber when she saw my tattoo. She repeated the same rumor. Again I dismissed it as lunacy. Another few weeks goes by, I'm wearing short sleeves again, (after all this is Florida and it's warm) and a gentleman servicing my car sees my “eternal art” on my right forearm, and comments to the rumor again. This guy is also a devoted appreciator of the band. Maybe it is true after all. I take a “wait and see” attitude.

I'm out with my girlfriend, and her ears are still ringing from “Night Prowler” when we go in the pub. I notice the similarities, but I dismiss it as a good “look-a-like”. I sit with my pint of Tennent's and enjoy, awaiting my fish-n-chips. I'm approached from behind by the look-a-like...but it's not....it's him! I'm looking Mr. Brian Johnson in the face when he asks me where my artwork is from! I tell him (or mumbled something to the affect) where I got it done locally, and “we share the same artist” is his response.

I invited him to sit with us for a pint, but he said he had to retreat to his “guests”. I'm over the moon that I got to speak with him, brief as it was. My girl's trying to get me to go over to him, etc., but there's no way I'm going to disrespect his privacy and become an annoying pestering fan. I have way too much respect, but he did appreciate my artwork, so I'll send over a taste of Scotland's finest, Johnnie Walker Blue Label.

The waitress points in my direction and he raises his glass in appreciation and sips it back, as I comply and do the same! He comes over and says I didn't have to do that, because now he has to “do the favor back”. We are both at the bar, bellied up to it, and repeated the aforementioned 5 times again! I'm thinking “I'm drinking with the man who so admirably filled Bon's shoes!” I'm no longer over the moon....I'm officially out of orbit...blame it on the Scotch! We had a conversation that lasted about an hour that I'll never forget!

He was extremely gracious and expressed his tremendous respect for the legacy that Bon has left behind. I thought he was very nice, especially to my girlfriend, who continued to tell him that he had no idea how much I listen to his music. I was afraid this might scare him off, but when he asked what was my favorite track, I froze like a deer in headlights, even though I was trying to be Mr. Cool. I told him there were so many, but that my favorite was the spin on a classic. "School Days" by Chuck Berry sung by Bon, released again recently on "Volts" from the "Bonfire" Boxed CD set. He agreed that it was a great take. He said that I really "know my stuff" and that it was "nice meeting up". We parted company at that point, and I motioned for the waitress to bring the check. After several minutes, Brian and his two guests left the tavern, and the waitress came over and told me that "the gentleman you were speaking to has taken care of your bill".

Needless to say, I was blown away and "thunderstruck"! I've since run into him twice, and he never fails to remember my name. He's the best! I didn't think that I'd ever respect anyone as much as Bon (being from Scotland and seeing him live as a youngster in Glasgow when they recorded "If You Want Blood...You Got it" - which is still one of my life's highlights), but I do, and always will. You hear lots of stories of people in the limelight who do wrong and snub the "public" but as Brian stated in a recent conversation..."It's the public who got me where I am". Rock on to all!

HIGH FOOTAGE

BY PEKKO PÄIVÄRINTA

The first hit single for the first AC/DC album in the nineties was Thunderstruck. Really back-to-basics track. Accompanied with a fine video (directed by David Mallet, like all the other AC/DC promo videos in '90s) Thunderstruck hit right between the eyes. The film was shot in Brixton Academy, London on the August 17th 1990. The hall was full of fans. The video itself has some fine camera-runs and very high speed tempo. One of the best videos they've ever made.

The video for the next single - Moneytalks - was filmed in Philadelphia November 5th 1990. It was during the first leg of the US tour. Basically it was a "live" video with some extras added. And fine surprise for the fans was when it started to rain fake Angus \$ bills from the roof. Supposedly those were slightly different to the ones from rest of the tour and Live double album inserts.

After touring the US the band flew to UK for a tour. Before the tour they made a video for the third single release. In London (March 18th 1991) a studio was built like a prison, where the band played. Also 10 volunteers got shaved AC/DC logo on the back of their head. Some of those were featured on the video and on the cover of the single. On the Ballbreaker tour you could see in every town that some fans had shaved their heads like on the video.

After the huge tour, AC/DC released a live album simply titled Live. Same time they released a video from previous year's gig in Donington Park. Two promotional videos was edited from recorded material. First one was Highway To Hell (live) featuring highlights from the MOR gig in Donington. Another one, Back In Black (live), was also "best-of" compilation from the Moscow gig (September 28th 1991).

After a long silence AC/DC came back with a soundtrack song Big Gun. The movie Last Action Hero wasn't a box office hit, but AC/DC again proved that it is rock'n'roll that rules. The video for Big Gun was filmed in Los Angeles (on the 6th of May, 1993) and featured not only the band but also Arnold Schwarzenegger. Arnold was dressed as Angus and they did some duckwalking together. Good song, bad movie.

The second studio album of the decade was called Ballbreaker. This time European fans had their chance to get on the first promo video. Members from various fan clubs were invited to The Bray Studios on August the 22nd, 1995 for the shootings of Hard As A Rock video. It was hot like in hell but I don't think any fans complained.

Before the tour band filmed a video for Hail Caesar, which was to be the next single. On the 23rd and 24th of November '95 in London AC/DC was in heaven. Hundreds of young female models surrounded them when the band played the song. Later on there were added some historical movie/TV clips featuring Angus fooling around. It was made with the best technology available at that time. The clip also had Princess Diana on it and after she died the Hail Caesar video has been rarely on TV.

The last video for the Ballbreaker was filmed few days after the Hail Caesar video. The song was Cover You In Oil and the video was filmed in London (27th and 28th of November 1995). Also this time some tricks were used as also beautiful women. They seem to enjoy women in videos. Well, who wouldn't?

THE SUSHI ISLES

By Pekko Päivärinta

Japan's first real exposure to AC/DC was in 1978. On that year, a local Atlantic office released brand new album titled Powerage. In July the album was promoted with Rock'N Roll Damnation (b/w Sin City) 7" single. Band's first album with Brian (Back In Black) lifted their status to superstar league. It was then when AC/DC took their by-now-massive tour staff to the land of the rising sun. And the welcome was great, though totally opposite to rough Australian clubs and pubs. Japanese audience was gentle mannered (as Japanese are). All the four dates of Back In Black tour were packed. The last show in Tokyo's Seinen Kin Hall (or Koseinen Kin Hall or Budokan Hall as it is called depending who's talking) was aired in radio and filmed for nationwide TV programme – and was later included in an official DVD release. This show was accompanied with the best (Angus') striptease ever. It was just hilarious, Angus was totally giving all he got. Malcolm's, Cliff's and Phil's rhythm section was hammering Bad Boy Boogie greatly.

Some 14 months later the band returned back to Japan with another smashing album and tour (For Those About To Rock). AC/DC played six nights in seven days. The success for the band was guaranteed. All the early albums (pre Powerage) were issued in the 80's for the Japanese fans. As usual to Japanese albums also AC/DC fans got much more nicer packages than the rest of the world. Front sleeves were similar all over the world but back sleeves were delightful. Albums also included OBIs and lyric sheets. One of the most sought after AC/DC item is promotional only picture disc Japan Tour '81 (cat no PS180). This 12 track (compiled from Back In Black, Highway To Hell and If You Want Blood albums) will consequently cost you some £150. But beware of the UK version (cat no SAM155), though it's also rare but not as rare as Japanese cousin. Japanese version has clear rim when UK has black rim.

Blow Up Your Video and The Razors Edge albums were promoted with CD singles. Today those are very hard to find items. All of them are packed in nice picture sleeves and are far more imaginative packages than elsewhere.

AC/DC

Set List—Tokyo • March 12th and 14th

Rock and Roll Train
Hell Ain't a Bad Place
Back in Black
Big Jack
Dirty Deeds
Shot Down in Flames
Thunderstruck
Black Ice
The Jack
Hells Bells
Shoot to Thrill
War Machine
High Voltage
You Shook Me
TNT
Rosie
Let There Be Rock

Highway to Hell
For Those About to Rock

THE SUSHI ISLES PART 2 - ELECTRIFYING THE FAR EAST

BY PEKKO PÄIVÄRINTA

The best what Japan has to offer for AC/DC collector must be the 7 inch singles. These are really delightful and well packed. In general Japanese 7" singles are quite easy to find, although some shops may price them very high. Also there is floating quite big amount promotional discs of these 7 inchers. If you are after promo singles be prepared to pay twice as much than for the stock releases. And if you are serious collector, then there are those test pressing singles for you. Those have solid centres and have a plain blue label with "Polystar" stamped on them. The prices are around €100. As a fellow fanatic from UK put it; "those are rarer than rocking horse shit". You won't see those twice, get them while you can.

In the mid-eighties two obscure releases saw daylight in Japan. If you can remember those silly flexi discs which were given away as attachments to magazines, then you can remember that the sound quality was poor to horrible. However, two Japanese flexi singles were pressed; Guns For Hire and Danger. Both were sold and packed with the album and are rarely seen these days.

For the you-gotta-have-everything sort of collector Japan presents not only AC/DC stuff but also some Geordie material. Nothing new or unusual but if you have to get everything, then you've gotta get also Geordie releases. And not forgetting cover songs, there is two "interesting" Japanese cover releases. Guns N' Roses EP (also CD version) to be mentioned first which features a cover of Whole Lotta Rosie. The CD version is very difficult to locate and the price tag can feature numbers up to 1-0-0 (in UK sterling). Another Japanese cover release is Joan Jett's The Hit List album featuring Dirty Deeds plus a remix version of Dirty Deeds.

INTERVIEW: DAVE EVANS - PART 1

BY PEKKO PÄIVÄRINTA AND JARMO KATILA
08.08.1999

We had a pleasure of having a chat with Dave Evans, the original vocalist of AC/DC.

No Nonsense: How did you get in touch with AC/DC in the first place? Were there an advert in Sydney Morning Herald or is that only a legend?

DAVE EVANS: Well, I've been in a band previously called Velvet Underground, which is the Australian Velvet Underground, I was singing for them. And I heard about a guitarist who used to play with them before I joined, called Malcolm Young. And when the band Velvet Underground broke up I did look in the papers, and there was an ad in the Sydney Morning Herald for a singer, a kind of a rock band which sounded pretty good. I answered the ad and Malcolm Young answered. We spoke and he knew of me and I knew of him. He said "Hey, get down to Newtown, in Sydney here", I just got the change, so I did. So there was me and Malcolm and two other guys, one on bass and another on drums, and it sounded really good. Malcolm and I already had been in the same band in different times before, so we said "yeah we got a band" and couple of weeks later Malcolm asked us if his brother Angus - who had another band called Kantuckee which had just been broken up - he asked us if Angus could audition and we said "yeah of course". Angus came along. It sounded good, it sounded great. So there was another one [brother], it was five of us. We still didn't have a name at this stage.

NN: When did this all happen?

DE: That happened about pretty end of October '73, early November. We rehearsed, we did some twelve bar sort of numbers and rock'n'roll, Rolling Stones, some couple of Free, we all liked Chuck Berry, that kind of stuff. We rehearsed up to Christmas time and our first gig was in New Years Eve 1973 at the Chequers Night Club in Sydney. About that time we had the name AC/DC.

NN: And it was Margaret who suggested the name?

DE: That's right, we really didn't have a name in mind but we talked that we all gonna write three names, put it in the hat, pull it out, and that'll be our name. But on that

particular rehearsal, Malcolm said “look, my sister got a name - AC/DC - what do you think?” We said “it sounds great, power, male/female kind of plug” and that kind of stuff. And we said “yeah that’s okay, good”. So we go with that. We didn’t end up doing the draw out of the hat, we just went with AC/DC. And it was with our first gig in Chequers on the New Years Eve.

NN: Can you remember any of the other names that were candidates?

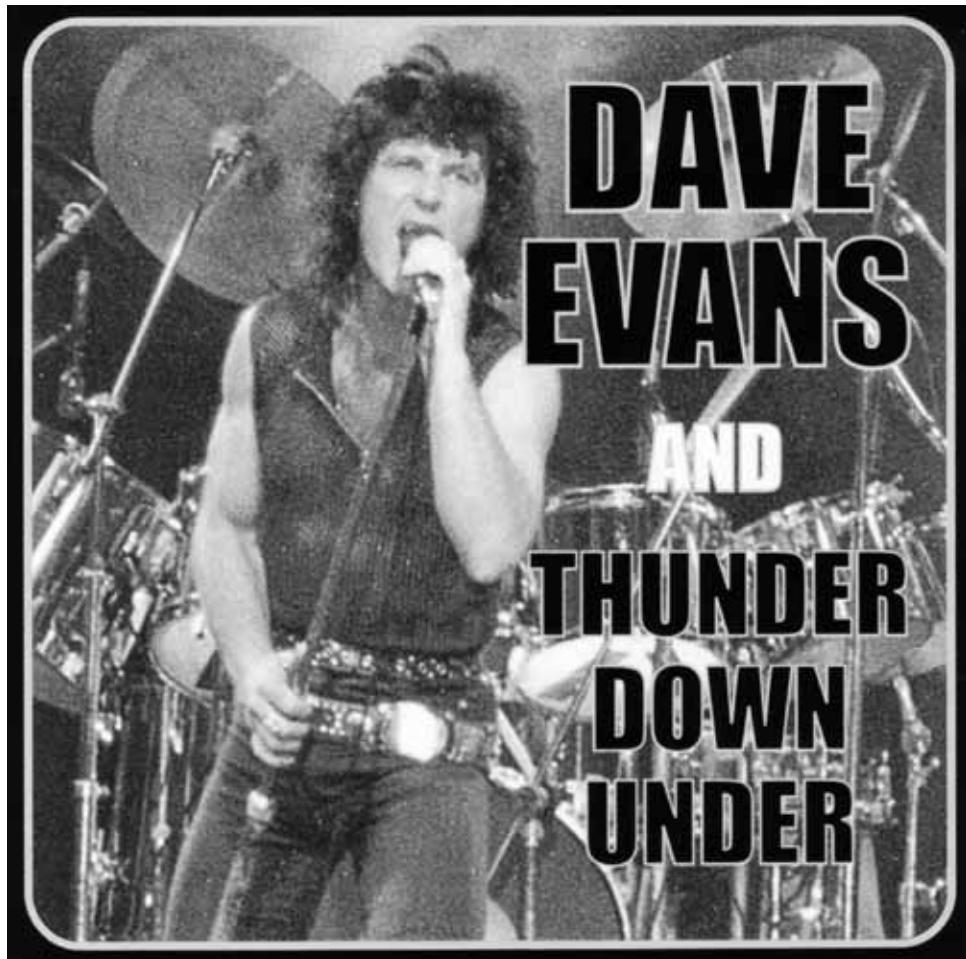
DE: No, I don’t know... I didn’t even got to know the other guys names anyway. We didn’t end up doing the draw. I can’t remember what names they were, Nighthawks or something bloody, I can’t really remember. But AC/DC sounded good and rolled off the time. And there were lots of bands around with similar names, and it signaled us power and also there were that male/female plug on the name, so it was sort of sex and power. That’s what it symbolized to us. And it was easy one to remember, and it was on everybody’s appliances. People bought their appliances and saw AC/DC and it was good as it reminded them of the band.

NN: What were your first impressions on the band?

DE: The band was good. Malcolm had been doing similar stuff in music that I’ve been doing, anyway. That’s the reason why he was in the other band, Velvet Underground. So we had similar taste, it was Rolling Stones and Free and that kind of stuff. It was a good solid sound when we first started playing. Angus and Malcolm both were playing lead guitar. And Malcolm was a damn - and still is I guess - a really good lead player. We used to do twelve bar stuff, go on stage and they do like guitar duels together. And it worked really well on the crowds as well, because they were so little guys, some five foot one or something. Two little guys, they just blow guitars on each other. It was really exciting, the band was a hit straight away.

NN: How did it feel when your first single was a minor success and gigs were selling well? Supposedly everything happened very fast, after all, you were all very young.

DE: We all were pretty young but there were jealousies in the band and stuff like that. Not from me, I guess I was the center of attention early on with the band because normally the lead singer does all the interviews on the radio and usually is the center of attention. It got to the point, where I suppose we were, the other two boys, I don’t know, they just didn’t seem to like that I got a lot of attention. Not only from the press but also from lot of fans, lot of girls and that kind of stuff. I was pretty popular with them. My presence on stage was, and is pretty powerful, even though Angus, I didn’t try to compare with Angus. I think Angus was great, Angus is really good. But I guess that there were jealousies and things like that because we were young. I guess that’s what happened, things get hot when you’re in situation like that. And also there were



DAVE EVANS AND THUNDER DOWN UNDER

a manager at the time, that I couldn't get along with at all. Whatever money we were making, it was disappearing into his domain, and we never saw much of it. We were touring Australia and on TV and on radio and that kind of stuff. I couldn't figure out why we were stretching.

NN: You also shot video for "Can I Sit Next To You Girl?". Was that your first video experience?

DE: It was. "Can I Sit Next To You Girl?" was the first one and luckily enough it was shot in colour because at the time in Australia didn't have colour TV. I never figured why it wasn't shot in black and white, because the fact that we had only black and white TV's. But someone had foresight and actually filmed that in colour. Even though I didn't see it in colour until years and years later. But that was my first video.

NN: Did you film any other AC/DC videos?

DE: No, we had few songs down for the album. But when the split came in the end of the year, they just changed the lyrics and when Bon joined the band they re-did few of the songs that we already had down. And also couple of songs that I had written with Malcolm, they just changed the lyrics and Bon recorded them as different songs.

NN: People were coming in and out AC/DC on your time at the band. Did you ever feel your position unsecured?

DE: No, because as far as vocals are concerned and presence on stage there was no... We did have other bassist and drummer. Couple of other people were just going on stage. As far as the place was concerned, and as far as the success of the band, they wanted to get a front man and vocals are very important to success, to sell many records. We were just killing out there. We had top five record and we were blowing every other band off the planet. There was no reason to me to believe - as far as my performance is concerned - that my position was threatened. But towards the last couple of months, there were lots of hassles and pressures and lots of us did feel uncomfortable. The last Australian tour we did it was about six weeks and that was our first long tour that we all had together. And Australia is a big place, as big as the United States. Because of the stretch and hard days, it was hard to handle it because you're playing in Sydney and next morning you're a national star. I enjoyed, thought it was fantastic, I was loving it.

NN: How were your last days with the band?

DE: When we were on the last Australian tour, I left the band in Adelaide after a huge fight and a brawl with the manager. And next morning I rejoined the band on my free will. We were in Perth and playing there back to Adelaide, then back to Melbourne, and those last couple of weeks were very, very hard and very strained. I didn't know if I wanted to stay with the band at that stage. I said to Malcolm that the manager got to go, I couldn't handle with the band if he was there. At the time when we got from Perth back to Adelaide, Bon Scott had been befriended the band at that stage, because he knew Angus' and Malcolm's older brother George from the Easybeats days. He was a lot older than us, he was like 29, and he was kind of sixties thing. But we were in Adelaide and they had a jam together when we had a day off. I didn't think too much of it because Bon was that much older than us, when you are like 20-21, 29 is like aged. After the split came, we were back to Melbourne and after few months or so they did a concert in Sydney and I went along because of curiosity really. And I didn't know who the singer was, and then the band came onstage Bon Scott in front. It gave me quite

a shock and surprise. The band didn't go that well at the first gigs in here because a lot of people were expecting to see me and Bon was different to me, in image. And people hadn't been used to it, but it didn't take long to get themselves together. And they moved down to Melbourne from Sydney and then re-established themselves down there. And it wasn't long before the band released the first album.

NN: So you were more against the management than the band?

DE: Sure there were minor fights in the band and that sort of things. But there is always that in every band from time to time, and everybody's family has fights and so on. To me that wasn't a big deal. But as far as the management is concerned, I thought that our manager was the biggest pop star that I've ever met. He was bigger pop star than anybody in the band. He seemed to have money when we were on tour, he got his hair permed and he bought new clothes. We were in Adelaide one time and we all put our moneys together and buy couple of burgers. We were starving, and he was fine, so that was my main concern. I thought that we'd been ripped off. We were playing the biggest gigs in the country, we did the Opera House in Sydney and Festival Hall in Melbourne and we were on radio and on TV. I couldn't understand why we were broke. That was my biggest bitch.

NN: Did you ever meet Bon Scott?

DE: Yes, I met Bon Scott when we were gigging. Bon used to come to all of our gigs in Adelaide, being in the front row, he loved the band. I didn't know him that well, he knew Malcolm and Angus, because his friendship with their older brother. So, I met Bon couple of times, he was funny little guy. He used to watch my stage act with Angus, so he knew what the band was all about. When he joined the band he knew what my stage act was like. So, he just took on what I was doing, we were already hit anyway. His image was different to mine, but he knew what he had to do, he had to be outrageous, interact onstage with Angus. In fact, I was in another band called Rabbit, like Hugh Hefner's Playboy rabbit, afterwards, and I was recording my second album called Too Much Rock'N'Roll at the Albert Studios here in Sydney. And AC/DC were also recording in one of the other studios in the same place. I went to a coffee room, I was having a break, and Bon Scott was there. We looked at each other, shook hands, I said "How is the little bastard?" - that was Angus. And he said "You know, the little bastard is still a little bastard". And it was a friendly thing, a joke. So we just wished each other luck. There were no hassles between me and Bon. Of course I was really sad when I heard that he died.

NN: The word says that you were waiting for the call to fill Bon's shoes when he died.

DE: WHO SAID THAT?!

NN: It was written in the Highway To Hell book [by Clinton Walker].

DE: No, no way! No man, you live your life and you go on. That's ridiculous! I haven't heard more ridiculous thing in my life. I was in another band called Rabbit and I was recording with them, we made two albums and stuff. It wasn't as successful as AC/DC, of course. But there's no way in the world that you could possibly, possibly think that or even want that. You go on with your life, and I was involved with other musicians and things at that stage and I didn't even know whether or not AC/DC would continue. Sometimes if you loose a singer from a great band it takes a jump back after one singer or two singers. And AC/DC did that.

NN: Have you any funny memories from your days in the band?

DE: Well, I suppose there are lots of funny things, of course. Some things I can't really say, it's a bit risky. But I remember one time when we were traveling across Nullarbor Plains between Adelaide and Perth, which is over 1000 miles. It was all dirt in those days and it is the longest straight road in the world. It is just in the middle of nowhere in Australia. We were halfway across the Nullarbor Desert, all in this truck, except some roadies who were ahead in another car. And we got flat tyre in the middle of the night. People have died in there. We didn't have a jack, so how the hell we could change this tire. We had to get all of our gear out of the car, then it started to rain. There never rains in the middle of the Nullarbor Plains, but this time it started to rain so our gear started to get wet. We were going to dig a hole under the tire, it was only way that we could take the tire off without the jack. We started to try dig this bloody hole under the tire, and it was all rock everywhere. We couldn't make a hole and thought what the hell we're going to do. From miles away we saw there were some lights coming as far as you can see in the dark. It was like, great, somebody. He asked "Can I help you guys?". So we told the situation. So this fellow hopped out of his station wagon, gets a shovel back of his wagon. He was a bushman or minor or something, he pushed us aside, dug this bloody hole, pull the tire and changed it. Then he threw his tools back of his car and said "See you later!", and took off. We thought "shit, who was that man", and we took our gear and continued our traveling. Never seen the man since.

NN: What's your favorite AC/DC tune?

DE: Best song ever... one of my favorite songs from a musician point of view is "Long Way To The Top, If You Wanna Rock'N'Roll" because that is so true statement. And I also like Back In Black.

Thanks for your
interest & help,

Dave Evans

INTERVIEW: DAVE EVANS - PART 2: DIGGIN' FOR GOLD

**BY PEKKO PÄIVÄRINTA AND JARMO KATILA
08.08.1999**

We had a pleasure of having a chat with Dave Evans, the original vocalist of AC/DC. In this second part he talks about the very first songs of AC/DC.

» Can I Sit Next To You Girl?

DE: Can I Sit Next To You Girl? was written by Malcolm, I know Angus got credits as well, but Malcolm wrote it. I didn't particularly like it because it was a bit teen poppy for me. But I didn't say what we're going to record. It wasn't like the other songs what we were doing, which were more heavy, we were heavy rock band. Can I Sit Next To You Girl? was a bit soft, but we recorded it, which was fantastic. I enjoyed recording and it was my first record. And I was quite surprised when it took off. I never thought much about it, it was just done, recorded and we were gigging around. Next thing we get a call saying "Hey, it's hitting in the charts, East Australia, West Australia, it's raging up the charts". We were going "Whoaa, fantastic". But, I can't say it's my favorite song. It didn't remind what we were about anyway.

» The Old Bay Road

DE: That was a good song. That was a song that Malcolm had written and probably the first song that I ever learned of Malcolm's. It was his original song, he put lot of feel to it. It must have meant something special to him. It always went really well live, it was a song that I was very happy to sing. When I think about AC/DC, I fondly remember that song.

» Rockin' In The Parlour

DE: It was 'rockie' sort of number, a bit like Rolling Stones. A kind of a party song. That was a sort of number when you do set as a filler, really. Or a B-side of single, which is was. It was a good song to get crowd going before you started pulling heavy.

» **Sunset Strip**

DE: Sunset Strip was a twelve bar rock'n'roll. We were doing the gig in Chequers and Malcolm said "Look, we don't have enough numbers, I'm doing a twelve bar, just follow me". He did the twelve bar and I singed Sunset Strip just out of my hat. After we did the gig, Malcolm said that it was a good song. I said "Yeah, let's keep it". So, I wrote a bit more permanent lyrics for it. Sunset Strip was down in the can for our first album, but they changed the lyrics when Bon Scott came, and it became a song called Show Business.

» **Rock'N'Roll Singer**

DE: That was also going to be on the first album, we finished that. It was ready for a release of the first album. A really good song. Rock'N'Roll Singer could have been a hit. It was a first song that sounded AC/DC as you know it now, I guess. It was great, good riff and strong chorus. It's a pity that I don't have a record of that.

» **Fell In Love**

DE: Fell In Love was a ballad. Well, Angus actually wrote the riffs and I sang the melody for the song. Because we did a lot of rock'n'roll it was nice to break it up with a ballad. We did that on our tour with Lou Reed, it always went really well. It was also down for the first album. And Bon Scott recorded it, changed the lyrics and called the song "Jean", which is on the first album.

NN: Is there any other early AC/DC material?

DE: There was a Midnight Rock, which was another one we did. Which never made it anywhere. But it was a good song. Actually we did lot of Rolling Stones, lot of Chuck Berry, because that's where Angus got his duckwalk, which he still does these days. We did Rolling Stones like Satisfaction, Honky Tonk Women and that kind of stuff. That's where the early material came from.

NN: Thank you very much Dave!

INTERVIEW WITH MARK EVANS

**BY PEKKO PÄIVÄRINTA AND JARMO KATILA
30.08.1999**

Mark Evans was playing bass in the band during the late 70's. We had a chance to have a chat with him about those wild days.

No Nonsense: Many books states that you joined the band after you got into a fight at Station Hotel in Melbourne, and members of AC/DC came to help you. But that wasn't the case, or was it?

MARK EVANS: That story is not quite true. It was Station Hotel in suburban of Melbourne, where I lived. And I did meet the guys when they were playing in that hotel. But the thing about fighting, that was not quite right. That was our manager's idea. But I met the guys in the Station Hotel. The link between me and the band basically was a good friend of mine, who was a roadie for them - a guy called Steve McGrath - and he mentioned that they needed a guitar player. As Malcolm was playing the bass at that stage and the band was just a four-piece. But when I got in, Malcolm said that he wanted to play guitar, so I became bassist overnight. We did one audition, which was on the Sunday afternoon. Then we played next Tuesday night at the same hotel again. We never used to rehearse much. The audition I did, that was the only rehearsal. That was about it, we started gigging around Melbourne.

NN: Had you been in any AC/DC gig before you joined the band?

ME: No, I hadn't. I had heard about them and I had seen them once in television. I knew of them, but I hadn't actually seen them. At the time they were looking for a player, I went down and I really liked what I saw. I thought they were great. The first album - High Voltage - had just come out. I can even give you the dates, as my birthday was in March 2nd in 1975. So, I saw them Thursday night after my birthday. I loved them, I thought they were great - I still do - it is a great band.

NN: How came your nickname "Sandman"? Or was it just a joke?

ME: Malcolm gave it to me, because in English language we have this Sandman who throw "sand" to children eyes before they go to sleep. That came because I fell in sleep

~~Today No Nonsense!!~~

~~Today was to~~

~~Rock you want~~

~~it's Roll,~~

~~worth it!~~

~~Mastek~~

all the time. We used to travel a lot in those days, and when I get in to the car, in five minutes I was in sleep. That's it basically.

NN: At the time when you joined AC/DC they were already reaching the skies. We guess that your life changed in one night.

ME: It did change quite a bit. I was playing with bands - not for professionally - before I joined AC/DC. But nothing really serious. My life changed pretty rapidly because the band was doing 6-8 shows in a week. In Melbourne at that time there were a lot of hotels that had gigs in them. It wouldn't be unusual for us to do three gigs in one day. It was pretty hectic. I had left school and I worked for a telephone company. I was there about six months, I was going nowhere. I had to get away from that, fortunately the band came along at the right time. It changed my life pretty dramatically, first I was working for the government, next thing I'm playing in a dirty rock'n'roll band. It was time of my life.

NN: Was the success of the band expected or was it a surprise?

ME: No, it wasn't a surprise. It was expected from the way Angus, Malcolm, George and Michael Browning - the manager of that time - they were very optimistic about it. It was expected, it was band's destiny to succeed. There were no surprises, Malcolm and Angus were very positive people and we knew we had a good product, it was just a matter to get away from Australia as fast as we could. Australia is a fantastic place to live in - there's no question about that - beautiful country and I love it from my heart. But for a successful career in music you had to go overseas. We knew that, we had to get away. Other good bands have stayed here and just died. There were no other option, the band was going to succeed.

NN: How was the last night in Bondi Lifesaver in Sydney, before you left for England? Rumors tell that it was one hell of a night.

ME: Sure it was. The Bondi Lifesaver was a bit like Marquee in London. It was the coolest place in Sydney where the bands played. Not all the big bands but it was THE place. We blew it up couple of times. When we came to Sydney we did gigs from Tuesday to Sunday [in Bondi]. We did four one hour sets per night in there. It was wild time and lots of interesting happened there. A lot of drinking, lots of fun.

NN: Was Angus drunk there for the first time?

ME: Not particularly at the gig, I nearly saw Angus drunk twice. One was in Melbourne earlier on. I don't think he even drinks now. So, I saw him drunk once in Australia and

once in England. But it wasn't a pretty sight. He is quite funny when he is drunk but when he's got a hangover, he is not good person to be around, let me tell you. I don't think anyone is. But he wasn't drunk in that night. Angus drinking, it just doesn't happen, he smokes always cigarettes but that's about it.

NN: AC/DC recorded all of the stuff in Australia when you were with the band. One exception is Love At First Feel which was recorded in England. Were there any other songs recorded in England?

ME: In England we did a recording session in a studio called Vineyard Studios, in suburban of London. We recorded three songs there, one was Love At First Feel, one was Carry Me Home and I know there was one other song but I can't recall what song that was. But when I was in the band that was the only recording done outside the Albert Studios in Sydney. George and Harry came over visiting in London to record and see the Reading Festival.

NN: Few years ago AC/DC released a pre-version of Whole Lotta Rosie [in Bonfire boxed set], called Dirty Eyes. Can you remember any other pre-version of songs that have not been released to date?

ME: I've got to be honest with you, I had completely forgotten the Dirty Eyes. With that particular song I just remember Whole Lotta Rosie. When AC/DC collector in America had a copy of it and he sent it to me and I listened to it, I did remember it. There were lots of words in studios that were never released. We did quite a few outtakes. When we came back from England we did a tour here called A Giant Dose Of Rock'N'Roll. A film company hired a film crew to tape the whole tour. They filmed probably three or four concerts when we were on the road. It was a guy called Russell Mulcain - a film director - who did it. He actually has lots of footage and lots of live recordings from that tour. It was in December 1976 and January 1977. So, there's whole lot of film from there. I haven't seen it either but I know that Alberts still got it. There is lots of stuff lying around that have been recorded but is not released. Alberts is conscious about releasing stuff, they are very, very careful. I was surprised when they did the whole Bonfire thing, I don't think that they would release anything like that anymore. They are very careful and guarded. I can't see anything to be released after Bonfire stuff. I may be wrong but I don't think so.

NN: Some sources state that your last gig was in Helsinki, Finland. Others say it was in Offenbach, Germany. Which one is correct?

ME: It was in Germany, we were going to Helsinki. And we were planning to fly to America after Helsinki. There was a problem with record company in America at that stage, they had chosen not to release Dirty Deeds Done Dirt Cheap. Americans knocked us

back as we were really eager going over to promote the album. So, the US tour at that stage was canceled. We were in Germany with Black Sabbath. We went back in London and we had a month off before Helsinki. That's when the whole scenario happened when I split from the band. I think the main reservation [that the Americans had] was something to do with Bon. I didn't get the full picture because the band was Malcolm's and not much info came to me. I think that the Americans wanted to change the singer, which seems unbelievable now.

NN: So, you didn't have a gig in Helsinki?

ME: Me personally not, the band did it later. We did a tour in Sweden but we didn't make it over to Finland.

NN: Those days were wild time for AC/DC and there are lots of stories about those days. Do you have any funny or interesting stories to share with us?

ME: The main thing I can certainly remember was that there wasn't much time to do extra things when we were playing. My best memories are when we did gigs in Marquee in London and tours back in Australia. There happened lot of things when the band was on the road but there's not much saying about it.

NN: What have you been doing since you left AC/DC?

ME: I've been doing lots of things. I've been primarily back in Australia, based in Sydney. The last year... [somebody is playing guitar on the background] ... did you hear that song in the background? ..I've been actually dealing with vintage guitars, so at the time I'm speaking to you from my office. And there's a guy outside my office playing Jailbreak [laughs]. Anyway, I'm involved buying and selling vintage guitars. But I'm also doing lot of playing now. I'm in a band called Headhunters. And also I have done bits and pieces of work with Rose Tattoo, I've been doing some bass work with them. I also toured America with a band called Heaven, which was managed by Michael Browning. I'm still pretty active in playing, but the main thing at the moment is my passion on guitars. And my family, of course.

NN: Many thanks for sharing time with us.

ME: Pleasure was all mine.

INTERVIEW WITH VINCE LOVEGROVE

19.5.1999 BY PEKKO PÄIVÄRINTA

No Nonsense: Hi Vince, how are you?

VINCE LOVEGROVE: Good matey.

NN: You're known as a close friend of the late Bon Scott. How did you eventually met him? What were your first impressions?

VL: Bon and I were in two competing bands in Perth, he was a drummer in the Spektors, and I was a singer in the Dimensions, later called the Winztons. He and I took a shine to each other. I loved his drumming style, he and his singer would swap places halfway through their set, and Bon would sing whilst the singer would drum. The singer's name was John Collins, a good solid singer, but a bit straight. He was also a good drummer.

Bon was a postman in the day time, and I was a menswear clothing salesman. He'd drop the mail in to the menswear shop in Fremantle. Bon lived in North Fremantle with his mum, dad and brother.

We became good mates. We cooked up this idea of joining the best of each others band and forming our own band, The Valentines. We were influenced by Sam And Dave and other soul music, along with England's Small Faces, so we decided to form a band with two singers. He and I. We would take turns to sing the main vocal line, whilst the other would harmonize.

NN: I have understood that you were very impressed by Bon's lyrical skills. But he didn't ever wrote for Valentines? Why is that?

VL: I loved his lyric skills, but I loved his phrasing in vocals more than anything. He was quite unique in his phrasing. He also had an unusual voice, a gutteral sounding voice, not unlike Stevie Winwood who was in Traffic, a London band.

His lyrics were from the street, he was able to write words that were basic, but said a lot, and that is the most difficult lyric writing of all. Not pretentious. He actually did write a song for The Valentines, a song called Juliette. He wrote the lyrics for that song



and sung lead vocals for it. It was a haunting song about a girl we knew. His lyrics really came into their own in a band called Fraternity, pre-AC/DC.

NN: It seems that Bon had quite large scale on his musical taste as The Valentines, Fraternity and AC/DC represented totally different music style. Who were his “idols” or who he listened to?

VL: Also, you must understand that there wasn't much self penned music in Australia at that time, in 1967. We did not make an album, only about 11 singles with 11 b-sides, although there have been many compilation albums since, compiled by who knows, and in which countries. Where they got the masters from I have no idea. Most of it was crap, but there were a few good songs, mostly covers from English bands like Soft Machine.

As I said, when I knew him, he was mainly listening to Small Faces, Soft Machine, Traffic, Rolling Stones, Sam And Dave, Otis Redding, Bee Gees. We both had eclectic musical tastes, but we were also in creating a stage act, an exciting stage act, and that was probably just as important to us as two 19/20/21 year old as our music, rightly or wrongly. It was an experimental and pioneering time in music in those days, rock music that is. Particularly in Australia, because we were so isolated from the rest of the world.

NN: The story goes that it was you who introduced Bon to AC/DC (at Pooraka Hotel in '74)

VL: That is correct. It was I who introduced him to the band, contrary to what other stories you may hear. I was working as an agent and a journalist at the time, and managing some acts, including Cold Chisel. I knew George Young and Harry Vanda from our Valentines days. They wrote a lot of our songs for us. Anyway, George's two brothers, Angus and Malcolm had just started this band called AC/DC who wore funny clothes like The Valentines did, but they had that riff rock thing underlying, with Malcolm's rhythm chop playing in its early days. It was actually started by other Australian acts such as Billy Thorpe And The Aztecs, and a band called Carson, and perhaps one of Australia's best ever bands, The Dingoes. But to Malcolm's credit, he really expanded the sound, and experimented with it, and forged a new sound, which was the basis of ‘the Australian sound’ that so many bands mimicked after that, like Rose Tattoo and The Angels and many others. Anyway, Bon was recovering from a motor bike accident after almost killing himself, and he needed a place to stay and needed some money. We were both living in Adelaide and it was just a couple of years after The Valentines broke up and Bon had been in Fraternity. He stayed at my home to live, and I gave him some work, painting the office and driving the bands around. George had asked me to look after his two little brothers, Angus and Malcolm as they were being ripped off

by their manager at that time. I loved AC/DC then, I could see they were going to be world beaters. They were unique, nothing like them then. So I booked them as much as I could, bring them to Adelaide from Sydney, mostly at a loss for me, but as a favour to George. I would pay them the cash directly instead of giving it to their manager.

One day Malcolm told me they were going to sack their singer and he asked me if I knew anyone. I told him I did, that it was Bon, and that I'd introduce him that night as they were playing at my venue. They said to me, that Bon was too old, that they wanted someone young. I told Malcolm that Bon could rock them til they dropped, that he could outrock them anytime. When I told Bon, he told me they were too young, that they couldn't rock if their lives depended on it. On outside appearances, to all and sundry at the time, it did not seem like a good match. But I knew both parties and I knew they would compliment each other. I knew it would work, even though both AC/DC and Bon and everyone else did not think so. It seemed so obvious to me. Anyway, that night, backstage, I introduced Malcolm and Angus to Bon. It was strange because their lead singer was there at the time, and I knew, and they knew, but he didn't. After the show we all went back to Bruce Howe's place for a jam session - he was the bass player for Fraternity - and they rocked on until dawn, doing Chuck Berry songs. It worked a treat. Next day, Bon came around to the house, packed his bags and said he was going to Sydney to join AC/DC. He was in the back seat of their hire car. They were in the front. We waved goodbye, and that was that. A legend began.

NN: You must have witnessed quite a wild rock'n'roll shows in AC/DC's early days?

VL: Yeah, they were wild from the viewpoint that they were still evolving, so they were not yet formulated. Angus schoolboy gimmick was just in its infancy, and an attraction to be sure, they were still experimenting with their sound, their lyrics, their stage act, their audiences. But like all bands, that was the best time to see them, as they were evolving.

In Australia in those days it was pretty wild, a bit like cowboys days, the business was still young, and lawless, and the band had a reputation for being wild, mainly due to Bon, really. The rest were wild boys, but Bon was unique. He was from another planet.

NN: In the seventies you said that AC/DC (and especially Bon) had the most beautiful groupies at the time. Has anyone beat them/him yet?

VL: I can't remember saying that, but then again I can't remember most things past yesterday. But regardless, Bon and AC/DC did have beautiful groupies before it was fashionable to have them. But these days, it's part of the rock group portfolio, isn't it? If you're in a group then you have to have a model by your side. But a groupie is a

groupie as far as I'm concerned, and that's not a put down at all. We're all groupies in a way aren't we?

NN: Where were you when you heard about Bon's tragic death?

I was at home in Sydney at the time. I got a phone call at about 3 in the morning from his ex wife, Irene, a good friend of mine at that time. She told me the news and I freaked, from then on until dawn I was besieged by the media asking for quotes and all that shit. You know, was it expected, did he deserve it, all the stupid questions that the media asks at a time like that. I don't know what it was like overseas, but in Oz at that time it was overwhelming. He was the first real rock star from Oz who died, and nobody there could believe it, almost as if we were immune from the tragedies of rock. Nobody could believe an Australian rock star could die, especially under those questionable circumstances.

Anyway, I cried and cried about the loss of a mate, and all the things you do emotionally when someone you love leaves forever. You know, anger, regret, sorrow, pain, the full tilt boogie. But it was not a surprise. I am never surprised when someone from the rock world dies. It really is part of the deal. It is a life on the edge, and everyone plays it to some extent at some time, some get out, some go under. He was troubled, I saw him in Atlanta, Georgia in 1978, and we raved and got fucked up until dawn, and he told me then he'd had enough, that he couldn't stand the touring lifestyle anymore but that he had to keep going because the big money hit was just around the corner. In many ways, Bon was not suited to be a pop star, in many ways he was. But he longed to get out, settle down, have kids and just write and sing music, that's for sure. No matter what anybody else says, he wanted out, but the addiction of it all was too much. He was hooked like we're all hooked on music. It's just a matter of how hooked, what we do about it, and under what circumstances we try and let it and its side effects take over.

NN: Later on you've lost many of your good friends and family members - including your second wife and son. I bet it must been quite rough for you.

VL: Rough yeah, but that's life, isn't it? I don't mean to sound blasé at all, but life is all relative. You have things that have crushed you that would mean nothing to me, and vice versa. A wife and a son are hard to lose, but you can either go under with them, or swim and survive. You have to do that really, because the only other choice is to give up, and there's fun in giving up. That is not to say I am not saddened by the loss, or by those who have gone. Not at all, I am very saddened, and it hurts and it leaves scars, but one must learn from death, after all it is part and parcel of the process of life, and life is for living. I have become a better person for all the sadness and sorrow, and I appreciate each minute of life even though it sometimes is dark and desperate. It's dark

and desperate right now, but there's always light, the sun always rises. And there's always what the departed leave behind for you, and that's their soul.

NN: Nowadays you're dealing with other kind of "shit", as you have a two year old baby daughter. I guess you handle the diapers very well? She must be a sunshine.

VL: She's actually 3 and a half now, and yes, I can handle diapers well, although she's out of diapers now. I am a single father and it's hard to keep a living going under those circumstances, but again you do it because you have to. I love it though. There's nothing like having kids to keep you young. I also have a 23 year old daughter who keeps me on my toes with music. So does her two year old son, Arlo, named after Woody Guthrie's son, Arlo. So I'm a grandfather.

I live in London and that's tough. It's damned expensive, and a weekly struggle to keep out of debt. Most of my friends have become rich or are millionaires from music, but not me. I am as poor now as I was when I was 21 - probably poorer because I'm in deep debt, but one day I might win the lottery. I could've made a fortune if I told my stories, or dished the dirt but that's not my scene.

What else can i say? And yeah, she's a killer, light of my life...

NN: Many thanks for sharing time with us!

VL: No problems – anytime.

MONSTERS OF ROCK

ON THE BARRICADE

MOSCOW

1991

METALLICA
E.S.T.

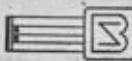
ANTERA

The Black Crowe

TIMEWARNER

popTop

BIZ ENTERPRISES



MONSTERS OF ROCK ON THE BARRICADES IN MOSCOW 1991

BY PEKKO PÄIVÄRINTA

“It takes rock’n’roll to warm up the cold war” reported CNN World News on September the 28th in 1991. The Russian government had invited Time Warner Company to stage the free show on Tushino International Airport. 11 000 Russian soldiers were at the area to secure the law and order. After all, this was only the second big rock concert in Russia so far. The first one (titled as Peace Festival) was also held in Moscow featuring Ozzy Osbourne and Bon Jovi amongst others.

It was speculated that some half a million people would turn up to catch the world’s heaviest rock acts. For the “Monsters”, the show in Moscow was their last stop on their European trek which visited 18 cities including the famous Castle Donington. They had only three days to move all the equipment from Barcelona through Europe to Moscow!! Finally, everything went all right and it was show time.

Early in the afternoon (of September the 28th) the event began with a Mel Gibson film Lethal Weapon. However, the first casualty was reported at 8 o’clock in the morning; a militiaman was hit in the head by a flying bottle. Pantera opened the musical side of the day with their aggressive set.

Next one to show up on stage was a local outfit called E.S.T. (Electro Shock Therapy). The band was voted via local music press to be the Russian performer on the Monsters Of Rock day. E.S.T.’s set was rather anarchist punk than rock but however it was on E.S.T.’s show when things started to go crazy. Local youths started to throw bottles and behave aggressive. Military had their own reply to calm people down – violence. Tens of youngsters were beaten up very badly during E.S.T.’s short set.

Warner Company made a document film on this special event in Moscow. Filled with interviews and footage where the bands sightsees various famous places. Funny moment included at the end; a dog was barking (near AC/DC’s Brian Johnson) to the soldiers nearby and Brian shouting to them “it ain’t me dog!”. The video, titled as For Those About To Rock, also featured few songs from each band. It was also planned that this AC/DC’s Moscow gig would’ve been released on full 2 hours video.



Later the plans were changed and it turned out that the Donington night had taken the place from Moscow on the “Live” video. Anyway the Moscow gig was later on shown on the Russian TV. But due the Russian director only close-up shots of the band (AC/DC) was seen – not a single audience shot or anything else.

When the clock hit 4:30 pm riots were so bad that the concert was close to be stopped by the organizers. But if they would have stopped the show, it'd been a kick start for a huge mass melée. Lucky for them, they carried on... The Black Crowes were next on stage. But they were absolutely not on the same league as the others on the bill (or this just wasn't their day).

Next act, Metallica, sure pleased their audience. They were big enough to warm the crowd for the bill topper. Metallica's set was filled with lots of famous hit songs. The band also managed to calm the riots down, so the show could go on. 19.45 pm the night was dark and it was time for the rock orgy. And - of course – the masters were AC/DC, the world's hardest rock band.

2 hours extravaganza, from the first sounds of thunder to the last shots of cannons, it was really the age of giants. AC/DC's set was solid rock, a classic after a classic. It was a great premiere on Russian soil from the band that had been accused to be devil worshipers by the now-late KGB some years earlier.

» Some figures from Moscow

1 huge semi-abandoned military airfield
16 semitrailers
32 truck drivers
9 minibuses
168 tonnes of equipment
37 international road crew members
10 band crew
50 local roadies
1 30m wide stage
2 inflatable dolls
1 fiberglass bell
21 fiberglass cannons
96 speaker monitors
24 monitors
32 live microphones
150 computerized moving lights
10 spotlights
150 fixed lights
6 Gibson SG guitars for Angus
650 watts into 11 speaker cabinets for Angus
8 Gretsch guitars for Malcolm
600 watts into 8 speaker cabinets for Malcolm
4 Fender Precision bass guitars for Cliff
1 Pearl drum kit for Chris
1 velvet school uniform in black
1 school cap in matching color
1 white school shirt
1 school tie
4 pairs of battered jeans
4 singlets
2 oxygen tanks for Angus and Brian
4 6m video screens
15 video cameras
11 000 army soldier/security person
4 ordinary blokes who can play a bit
1 exuberant lead singer
Estimate 700 000 crazy fans



HOW IT REALLY STARTED?

By Pekko Päivärinta

“In the beginning God created the heaven and earth”

In the late November 1973 the rock world changed... It was the time when the new leaf turned in rock'n'roll. 20-year old Malcolm Young (lead guitar) formed a band with Larry Van Kriedt (bassist) and Colin Burgess (drums). Also a keyboardist was candidate but after few weeks Malcolm dropped him out and brought in an 18-year old Angus Young (Malcolm's little brother) to play second lead guitar. Rehearsals were held at the old condemned building in Newtown. Legend goes that the band got it's name from Malcolm's and Angus' elder sister Margaret, AC/DC! The name was electric and so was the band. Advert was put on a newspaper for a singer. David Evans got the job and joined the band just a week before the first gig.

“And God divided the light from darkness”

Chequers Nightclub at Sydney's Goulburn Street was honored to be the venue for the very first performance of young and filthy blues band, AC/DC. Angus and Malcolm shared lead guitar. Later in 1974 Malcolm stepped back to the rhythm section. First few months the whole band played on tee-shirts and jeans. Later on Angus tried different costumes (Zorro, Gorilla and Super-Ang) before he chose the now-legendary schoolboy uniform. Also other band members were a bit glitterous... even Malcolm once in a while dressed as a clown. Happily they abandoned those costumes and concentrated to the main thing, rock'n'roll. No mooning was seen as Angus included that later to his routines. Nevertheless, the New Year's Eve 1974 was wild and raunchy. The set list was mainly filled with covers but also some originals were played like "The Old Bay Road". Among others also the following songs were played at the first gig at the Chequers (not in this particular order):

Shake, Rattle & Roll (Elvis Presley)
Heartbreak Hotel (Elvis Presley)
Baby, Please Don't Go (Chuck Berry)
No Particular Place To Go (Chuck Berry)
The Old Bay Road (AC/DC)
Sunset Strip (AC/DC)

Jailhouse Rock (Elvis Presley)
That's Alright Mama (Elvis Presley)
Jumping Jack Flash (Rolling Stones)
Plus many other blues and rock classics...

"And God divided the waters from the dry land"

Malcolm Young played in various different bands before he started AC/DC. In the beginning of '73 he played in Velvet Underground which was too pop for Malcolm. After getting enough of that band Malcolm played some studio tracks (with Angus) for Marcus Hook Roll Band (George Young's and Harry Vanda's project). Malcolm also made a visit on Stevie Wrights recording sessions; few of Malcolm's solos can be heard on an album called Hard Road. Well, Malcolm wanted to play in a rock band and 'cause there weren't any in sight he decided to form a new one with few mates... AC/DC.

» **Velvet Underground:**

Andy Imlah (vocals)
Malcolm Young (guitar)
Les Hall (guitar)
Michael Szchefswick (bass)
Herm Kovac (drums)

» **Velvet Underground/Ted Mulry Gang:**

Ted Mulry/Andy Imlah (vocals)
Malcolm Young (guitar)
Les Hall (guitar)
Brian Johnson (bass)
Herm Kovac (drums)

"And God created plants, grass and fruit tree"

Angus Young and his first band Kantuckee rehearsed in The Manly Forum and in The Rhodes Hall in Sydney. Also some small gigs were played. Kantuckee made some early recordings (not one made to the single). "Evie" (written by George Young) was recorded too. Trevor James (drummer) has a copy of the original tape, and those few who've heard it have told that "you can hear some warm (Gibson) SG working by Angus. Obvious AC/DC touch". Kantuckee later changed its name to Tantrum and at this point Mark Sneddon joined and handled the vocals and guitar. Later on the same year Tantrum split up and Angus was asked to join AC/DC.

» **Kantuckee:**

Bob McGlynn (vocals)
Angus Young (guitar)
John Stevens (bass)
Trevor James (drums)

» **Tantrum:**

Mark Sneddon (vocals-guitar)
Angus Young (guitar)
John Stevens (bass)
Trevor James (drums)

“And God created every living creature that moveth”

The year 1973 wasn't too glamorous for David Evans. He did some odd jobs and tried to get into a band good enough. Dave joined Velvet Underground just after Malcolm had left the band. For him it was a very short career in this band. At the end of the year, Evans replied to a newspaper advert looking for a singer. David was hired by a new band called AC/DC.

» **Velvet Underground/Ted Mulry Gang:**

Ted Mulry/David Evans (vocals)
Les Hall (guitar)
Brian Johnson (bass)
Herm Kovac (drums)

“So God created man in his own image”

Larry Van Kriedt was a friend of Malcolm's and got the bassist position mainly because of that. AC/DC was Larry's first real band and so was his first live show at the Chequers. With the lack of devoting time Van Kriedt was asked to leave AC/DC shortly. After that he continued in music scene and got some minor success in Australia.

“And God rested on the seventh day from the work he had made...”

Colin Burgess' career in Masters Apprentices was long and productive. His brother Dennis was a bass player in the same band. In 1973 Masters Apprentices transformed into a George Hatcher Band with some small line-up changes. The Burgess brothers continued until Colin was asked to play drums in AC/DC. Colin knew Malcolm and his skills so he joined Malcolm's team quite right away.

» **Masters Apprentices:**

Doug Ford (vocals-guitar)
Dennis Burgess (bass)
Colin Burgess (drums)

» **George Hatcher Band:**

George Hatcher (vocals)
J. Doe (guitar)
Dennis Burgess (bass)
Colin Burgess (drums)

“...and who knows he might have listened to some good old rock’n’roll”

THE Y-CLAN

BY PEKKO PÄIVÄRINTA

George Young with Harry Vanda created a real easyfever with their Easybeats, Malcolm and Angus have conquered the world with AC/DC, but there has been also other members of the Young family who have been involved in the music business. Some of them with better, some of them with not that good success, but the proof is that the Young-clan is right in to it!

» ALEX YOUNG

Alex is the eldest of the offspring by William and Margaret Young. Alex was involved in music business in the 60's when he played in a Scottish band called Johnny And The Copycats (John Stewart, Ian Lynn, Robert Cameron, Billy Cameron and Alex Alexander). At the time Alex used an alias Alex Alexander. The band changed their name into My Dear Watson and took off to work on the Continent. They returned in 1970 with their final 45, but soon My Dear Watson split up. Few years earlier (1968) My Dear Watson visited on Easybeats' (Vanda-Young) Vigil album.

As a busy man Alex joined the Grapefruit (John Perry, Geoff Swettenham, Pete Swettenham, George Alexander) in the late 60's. This time Alex was under the guise George Alexander and he handled the bassist job. Grapefruit released two albums and a bunch of 45's. Their early songs were good harmony pop but later on their music sounded like sort of funk. Grapefruit disbanded in 1969.

Alex rejoined My Dear Watson for a while, but then he reformed the Grapefruit. This time there were Harry Vanda and George Young in the line-up!! They recorded one single (Sha Sha) before the Grapefruit was finally buried.

Alex Young continued in music business and one can hear his handprint in such bands as Emile Ford's Checkmates, The Big Six and Tony Sheridan's backing band (not the Beatles-one). Also he made a visit in Marcus Hook Roll Band (Vanda-Young) playing some trombone and saxophone. Alex has passed away years ago and may he rock in peace.

» MARGARET YOUNG

Margaret was the eldest of the children who moved to Australia with William and Margaret Young. Margaret didn't have any interest into music business except as a record-buying person. Of course we should thank her for the idea for the name AC/DC and her influence on Angus' outfit. Later on she married Sam Horsburgh, who was a tour manager for The Easybeats. Their son is introduced later on this article.

» GEORGE REDBURN YOUNG

George Young, what can I say about him. Well, he is the music from Down Under. Or he has influenced on Australia's music the most (of course Harry Vanda can not be forgotten). His fingers has touched artists' and bands' careers more times than I can count. The most important band of these two fellows is the great Easybeats. The Easybeats were a really big hit. There's too many projects by George to list them all here. Well, one of his fingerprints definitely should be mentioned... AC/DC. It was George, who was the idol for Malcolm and Angus. The boys can't thank George enough for his help on AC/DC. This mastermind is still on it and does different kind of projects in the music scene.

» MALCOLM YOUNG

The riffmaker of AC/DC (Malcolm) has once said; "what's AC/DC is good, what's not AC/DC is no good, that's sad but true". I have nothing to add...

» ANGUS MCKINNON YOUNG

There's so much stuff written about Angus... let's just skip to the next Young.

» STEVIE YOUNG

Stevie Young is a nephew of Malcolm and Ang. Stevie's first influence on music was in such band as The Stabbers. It was a local band with few mates on it. After short-lived Stabbers, Stevie tried his luck in an outfit called Savage. This wasn't his time either. But from the remains of Savage was formed The Starfighters. The Starfighters was based in Birmingham (England) and got it's name from George Young's former band. The band made a minor breakthrough, as they played as an support act on AC/DC tour (in the 1980). Later on The Starfighters made few albums and opened for Ozzy Osbourne and Judas Priest. There never were a big break, so the band split up. In 1988 Malcolm had some personal problems so Stevie filled him for AC/DC's US tour. Stevie replaced Malcolm very well, as for most part audiences didn't even know it was Mal's nephew playing in the front. Brian later recalled with tongue-in-cheek "they are (the family) so



Hu the very best
George Youalt.

+

Leader.
of no nonsense
AC/DC.



↑ 23/4/1996.

+ George
Youalt

equal that even their uncle look like Angus & Malcolm... you can't say who's who.... it makes me sick".

After the short time with AC/DC Stevie fronted new group called Little Big Horn. They were hard working rockers with lots of club dates. But the history was similar to The Starfighters; good band with lack of success. Little Big Horn was alive to the mid 90's when Stevie joined a new band. This band was called Up Rising. What's Up Rising's history, well we don't know it yet.

» **FRASER YOUNG**

Stevie Young's brother Fraser Young (nephew of Ang & Mal too) is also in music business. His life remains still under a blur. But he was the manager and roadie for Little Big Horn and Up Rising. He has worked also with Guns 'N Roses and Iron Maiden. And what comes to Brians sentence about the look-a-like. If you've seen Fraser you can say he is a member of Young family.

» **SAM HORSBURGH, JR.**

Margaret Young's and her husband Sam Horsburgh's son is not so well known member of the Young clan. He is named after his father and works for Alberts as a studio engineer. Sam Jr. started his "button work" in the early 80's and has since worked with lots of Australian acts, including Vanda-Young's Flash And The Pan recordings (Headlines, Early Morning Wakeup Call, Nights In France, Burning Up The Night). He also worked on AC/DC's Bonfire boxed set, engineering the track "She's Got Balls" from the Volts disc.

» **JAMES YOUNG**

There's still one more Young to handle. He's James Young who is also a nephew of Malcolm & Angus. James plays drums for The Poor, who supported AC/DC on the Ball-breaker tour. The Poor's manager is Phil "Leppard" Collen. Before the times with The Poor, James had a job with the band called B.B.Steal. James has also appeared behind the drum kit on a Flash And The Pan (Vanda-Young) album in 1988.

TEACHER'S NIGHTMARE - THE UNRULY SCHOOLBOY

BY PEKKO PÄIVÄRINTA

"First of all, there would be strict enforcement of the school's rules concerning uniform, which were being widely flouted. For example junior boys were supposed to wear caps, but as often as not ignored this requirement, whilst the older boys presented a lamentable appearance with loose ties, turned-up blazer collars, non-regulation shoes and so on. All this would have to change, for in my opinion if a boy did not take a pride in his uniform he could hardly take a pride in his school."

MEMOIRS OF EX-HEADMASTER OF ENGLISH SCHOOL IN MID-60'S.

On the other side of the world - in Australia as a colony of Great Britain - the youngsters also wore school uniforms. So did the students of Ashfield Boys High School, including two now-famous boys who struggled through the school; Malcolm and Angus Young. Ashfield Boys High wasn't the easiest place to be. There were major problems in the school, with truancy and absenteeism and classroom misbehavior making the teachers' work even more difficult.

At that time the Young family lived in Burwood, so the school to be chosen for the boys was Ashfield Boys High, located on the Liverpool Rd. The school had 400 boy pupils and 80% of them had non-english-speaking-background, which caused a lot of troubles. The students were aged between 7 to 12. Minor fights were everyday stuff.

At the age of 12 Malcolm transferred to the secondary school nearby. Angus followed two years later. Their headmaster R.K. Lanning commented on boys behavior as follows; "the Young boys used abusive language and obscene gestures and obstreperousness verging on violence". He continued "also Angus' school uniform was filthy, his knees were constantly bruised, eyes were blackened and his nose ran all the time".

Angus quit the school in January of 1970, at the age when it was legally possible. Malcolm had done the same two years earlier. The idea of Angus dressed as a school boy on stage wasn't originally Margaret's (Angus' elder sister) as it is commonly said. The first time Angus wore school blazer on gig was when he played with Tantrum. It was the Tantrum drummer Trevor James who suggested Angus to wear school uniform. It was to be one-off trick for that special night.

Later in 1974, when AC/DC was building it's reputation, Margaret said to Malcolm that it would be great thing to do the schoolboy outfit again. When Malcolm told it to Angus, the answer was absolutely negative! Well, we all have seen how Angus looks onstage nowadays. The unruly schoolboy.

When the band is on tour, there are 15 velvet school uniforms and matching caps for Angus. In the early days Angus used his original school blazer with his school badge on the breast. But since then he has used hundreds of different school outfits. Nowadays his uniforms come from London where he uses a very special tailor. There are also boxer shorts for each country. Every country has a flag placed on Angus's boxers.



AC/DC'S LIVE REPERTOIRE

PHOTOS BY JARMO KATILA

In AC/DC forums you can see often questions like; "Has Brian ever performed song "xx" live? Here you have a list of all songs that AC/DC has performed live on stage since the very beginning.

» DAVE EVANS ON VOCALS

1973

Baby, Please Don't Go
Heartbreak Hotel
Jailhouse Rock
Jumping Jack Flash
No Particular Place To Go
Shake, Rattle & Roll
That's Alright Mama
The Old Bay Road
Sunset Strip
Can I Sit Next To You Girl
Rockin' In The Parlour
Fell In Love
Midnight Rock
Rock 'N' Roll Singer
Soul Stripper

» BON SCOTT ON VOCALS

(* states that this year Bon performed this song live for the first time)

1974

*Can I Sit Next To You Girl
Little Lover
School Days
She's Got Balls
Show Business
*Soul Stripper



Stick Around
The Jack
You Ain't Got A Hold On Me
*Shake, Rattle And Roll
*Honky Tonk Women
*Jumpin' Jack Flash

1975

High Voltage
It's A Long Way To The Top
Live Wire
Rock'N'Roll Singer
Rocker
T.N.T.
*Jailhouse Rock
*That's Alright Mama
*Heartbreak Hotel
*Roll Over Beethoven

1976

Dirty Deeds Done Dirt Cheap
Jailbreak
Problem Child
Tutti Frutti (only 5.12.76)

1977

Bad Boy Boogie
Dog Eat Dog
Hell Ain't A Bad Place To Be
Kicked In The Teeth (only 3.9.77 - ½ year before release date)
Let There Be Rock
Up To My Neck In You (only 3.9.77 - ½ year before release date)
Whole Lotta Rosie

1978

Beating Around The Bush (only 27.5.78)
Down Payment Blues
Fling Thing (played only on Glasgow and some London gigs up to date)
Gimme A Bullet (only 29.5.78)
Gone Shootin'
Riff Raff

Rock'N'Roll Damnation
Sin City
1979
Girls Got Rhythm
Highway To Hell
If You Want Blood (You've Got It)
Shot Down In Flames
Walk All Over You

» **BRIAN JONSON ON VOCALS**

(** states that this year Brian performed this song live for the first time)

1980
Back In Black
**Bad Boy Boogie
Given The Dog A Bone
**Hell Ain't A Bad Place To Be
Hell's Bells
**High Voltage
**Highway To Hell
**Let There Be Rock
**Problem Child
**Rocker
Shoot To Thrill
**Shot Down In Flames
**Sin City
**The Jack
**T.N.T.
What Do You Do For Money Honey
** Whole Lotta Rosie

1981
**Dirty Deeds Done Dirt Cheap
For Those About To Rock (We Salute You)
Inject The Venom (only on few dates)
Let's Get It Up
Lucille (only 25.1.81)
Put The Finger On You
Rock And Roll Ain't Noise Pollution



1982

C.O.D. (only 3., 4. and 5.10.82)

**Live Wire (only 9.10.82 and 30.9.82)

Have A Drink On Me

1983

Badlands (only 9., 11. and 13.11.83)

Bedlam In Belgium (only on few gigs)

**Dog Eat Dog (only on few dates)

Guns For Hire

Landslide (only 3.11.83)

Nervous Shakedown (TBC)

Rising Power

This House Is On Fire

1985

Fly On The Wall

**Jailbreak

Shake Your Foundations

Sink The Pink (this song was performed on the first part of the European tour.)

Playing With Girls (only at 4.9.85)

First Blood (only at 4.9.85)

1986

**She's Got Balls (on the whole US tour.)

Who Made Who

1988

Go Zone (only on few shows)

Heatseeker

Nick Of Time

That's The Way I Wanna Rock N Roll

1990

Fire Your Guns

Moneytalks

The Razors Edge

Thunderstruck

1991

Are You Ready



1996

Ballbreaker

Boogie Man

Cover You In Oil

**Dog Eat Dog (only one date before 1996)

**Down Payment Blues

**Girls Got Rhythm

Go Down (only 5.7.96)

**Riff Raff (only 5.7.96)

**Gone Shootin' (only 5.7.96)

Hail Caesar

Hard As A Rock

2000

Get It Hot

Stiff Upper Lip

Meltdown

Safe In New York City

Satellite Blues

2001

**Ride On

**Up To My Neck In You

IF YOU'RE LOOKIN' FOR TROUBLE

By Pekko Päivärinta

During the years when AC/DC has been touring all over the world, they've faced more problems than most bands ever had. There's been very obscure and weird stuff on the way to the top.

*"Gettin' robbed, gettin' stoned,
Gettin beaten up, broken boned..."*

» FROM DOWN UNDER

During the first three years of conquering the Down Under there were lots of minor riots and pub fights mainly because of hard drinking.

January 25th, 1975: In Melbourne AC/DC, George Young and their roadies fight against Deep Purple's clan on stage as the last mentioned wouldn't let the newbies to be headliners.

September 1975: Phil breaks his thumb during a fight in a hotel in Melbourne. Free concert at the music store was canceled; thousands of wild schoolgirls teared the place down before the band let the sparks fly.

February 1976: Melbourne City Council ban rock concerts at Myer Music Bowl after AC/DC's somewhat loud performance.

» ...I LEAD LIFE OF CRIME

December 1981: In Libertyville, Illinois, Norman and Marilyn White sues the band for £120 000. The phone number in Dirty Deeds (362 436) is exactly the same as the White's... and they've been disturbed by some dirty phone calls. Angus' comment on this case: "The numbers don't refer to any particular phone. They are simply my dream girl's vital statistics 36-24-36, I thought any red blooded male would realize that".

» BACK IN AUSTRALIAN SOIL

February 1981: One (hearsay tells 7) car was set on fire after the show in Brisbane. Troubles followed to Melbourne... big riots after Myer Music Bowl gigs. 23 arrests on Friday's gig on half an hour riot. During and after Saturday's show over 60 people were arrested. 30 suburban trains and dozens of trees around the bowl were damaged. About 50 youths were fighting at the Princess Bridge Station. Hospitals were full of people suffering drug overdoses, broken limbs and lacerations.

February 4th 1988: Later in the same decade when returning to Australia band faced more troubles. After first gig in Melbourne two men died on a drug overdose (both outside the arena).

February 17th 1988: Drunken fans start a riot which last for over one hour. Results at Adelaide; broken car windows, overturned car and 36 arrests.

» SEE YOU IN DISNEYLAND

August 8th 1985: LAPD apprehended Richard Ramirez, "The Night Stalker", responsible for 12 murders. He played AC/DC's music at his victim's stereos before he killed them. The nickname was taken from Highway To Hell's song "The Night Prowler". Ramirez last comment in court before he was sent to San Quentin's prison to wait his death penalty was "See you in Disneyland". Later Orange County's gig was canceled after this coincidence, and many others were close to be banned. And they accused AC/DC for all this, as the band was telling to this looney to murder.

» TICKET TO A ONE-WAY RIDE

January 18th 1991: Teenagers Curtis Child (14), Jimmie Boyd (14) and Elizabeth Glau-
si (19) were killed during a crush in a crowd of 13 294 at the band's Salt Palace Arena,
SLC, concert. (Glausi will die after her parents request her life-support be turned off.)
Child's father filed an \$8 million suit directed at AC/DC, concert promoters and county
officials. Glausi's parents sued the band later as well.

February 10th 1991: The band is cleared of any involvement in causing death at the
Salt Lake City concert.

» MASSIVE TOUR '90-'91

November 11th 1990: David Gregory (21 years) is attacked outside the group's show at the Brendan Byrne Arena in NJ and will die a day after in the hospital. A state trooper will be cleared of criminal wrongdoing in relation to the incident (though the family will win a \$250 000 settlement).

September 28th 1991: Major riots between Russian military forces and young rock fans at the free Monsters Of Rock concert at Tushino Airfield. Lots of injuries by the closed-minded army nightsticks. 53 person needed hospital-aid.

November 13th 1991: Two fans received stab wounds and several suffered drug overdoses at band's gig in Wellington, New Zealand. After the show, unruly fans rampaged through town damaging cars and shop windows. By the end of the day, 50 arrests had reportedly been made.

HIGHWAY TO HELLSINKI

BY PEKKO PÄIVÄRINTA
PHOTO BY HENRIK SCHÜTT

» September 1977 - Culture House

Malcolm Young, Angus Young, Bon Scott, Cliff Williams, Phil Rudd

The very first time AC/DC visited Finland was autumn '77. Despite the promoter of the concert only remembered that it was either March or April of '77, it was actually in September. Most probably the date was between 11th-13th of September. The band had flew straight from Los Angeles to Helsinki and headed afterwards elsewhere to Scandinavia and Europe.

Hearsay tells that it was the very first time in Finland when someone played a show with a wireless guitar. Witnesses told that in the beginning the audience (of 800?) was very quiet as they thought Angus was miming, but then they joined the tantrum and the place was rockin'... also it is told that the Culture House got some damages (some plaster falling off from the sealing) because of the loud music! Angus later recalled "AC/DC and culture, what a combination."





» **12.2.1986 - Ice Hall**

Malcolm Young, Angus Young, Brian Johnson, Cliff Williams, Simon Wright

After long absence AC/DC played again in Helsinki at a bigger venue. Ice hall was filled with some 6000 fans. It was also Brian's and Cliff's (and of course Simon's) first visit to Finland. But at the time they were full-blooded members of this 'best band in the world'. The set list was typical with numbers like Fly On The Wall etc... This time the audience was rockin' and reelin' all the way from the beginning to the 21 gun salute. A Finnish fan later told that this show was the best he'd ever seen (well, the Ballbreaker show was as good).

On the side note, Simon had the measles and did not feel good at all but struggled through the gig. The set list was typical with numbers like Fly On The Wall etc. This time the audience was rockin' and reelin' all the way from the beginning to the 21 gun salute.

» **23.3.1988 - Ice Hall**

Malcolm Young, Angus Young, Brian Johnson, Cliff Williams, Simon Wright

Blow Up Your Video tour reached Finland on March 23rd, support band was Dokken. There was a competition on the radio where they were searching for Angus lookalikes. Competition winners opened the show by appearing all over the stage one by one. Finally Angus appeared on the center and the show was ready to start. Almost 10 000 headbangers enjoyed the show very much, great night all the way.

» **20.3.1991 - Ice Hall**

Malcolm Young, Angus Young, Brian Johnson, Cliff Williams, Chris Slade

After North America The Razors Edge hit Europe, the first place that got electrified was Helsinki. The sold out ice hall with some 10 000 fans were hungry for the very first sounds of Thunderstruck, and they got it! Chris Slade was sitting behind the drum kit. The band gave a full 2 hour rock show with usual gimmicks, such as Hell's Bell, cannons and Angus' famous striptease.

» **23.4.1996 - Ice Hall**

Malcolm Young, Angus Young, Brian Johnson, Cliff Williams, Phil Rudd

Bustin' a nut in Helsinki. Phil being back in the line-up, the old groovy feeling was warmly welcomed in chilly Helsinki night. The set list was typical to the Ballbreaker tour including Dog Eat Dog, one of my favourites (and probably many others' too as the gig was sold-out in 8 hours).

AC/DC'S GOLD, PLATINUM AND DIAMOND AWARDS

The list represented here is as accurate as possible – inaccuracies are due to various sources used. Only album releases are listed.

Note that the sales figures for certain award levels might have changed over the time.

COUNTRY/ALBUM	AWARD	TOTAL SALES
» Argentina		
Black Ice	Platinum	40 000
» Australia		
Black Ice	Platinum	350 000
Blow Up Your Video	Platinum	N/A
High Voltage	Gold	60 000
If You Want Blood	Gold	20 000
Let There Be Rock	Gold	20 000
Stiff Upper Lip	Platinum	N/A
T.N.T	Platinum	150 000
» Austria		
Back In Black	Platinum	N/A
Ballbreaker	Gold	N/A
Black Ice	Platinum	30 000
For Those About To Rock	Gold	N/A
Highway To Hell	Gold	N/A
Live	Gold	N/A
Stiff Upper Lip	Gold	N/A
The Razor's Edge	Platinum	N/A
» Belgium		
Black Ice	Platinum	60 000
» Brazil		
Black Ice	Gold	50 000

COUNTRY/ALBUM	AWARD	TOTAL SALES
» Canada		
Back In Black	Platinum	5 000 000
Black Ice	Platinum	320 000
Highway To Hell	Gold	1 000 000
Stiff Upper Lip	Platinum	500 000
The Razor's Edge	Platinum	2 500 000
» Czech Republic		
Black Ice	Platinum	40 000
» Denmark		
Black Ice	Platinum	40 000
» Finland		
Ballbreaker	Gold	35 000
Black Ice	Platinum	50 000
Blow Up Your Video	Gold	35 000
For Those About To Rock	Gold	25 000
Live	Gold	30 000
Stiff Upper Lip	Gold	25 000
The Razors Edge	Platinum	60 000
» France		
Back In Black	Platinum	600 000
Ballbreaker	Platinum	500 000
Black Ice	Platinum	200 000
Dirty Deeds Done Dirt Cheap	Gold	100 000
For Those About To Rock	Platinum	400 000
High Voltage	Gold	100 000
Highway To Hell	Gold	100 000
If You Want Blood	Gold	100 000
Let There Be Rock	Gold	100 000
Live	Platinum	600 000
Powerage	Gold	100 000
Stiff Upper Lip	Gold	200 000
The Razor's Edge	Platinum	300 000

COUNTRY/ALBUM	AWARD	TOTAL SALES
» Germany		
Back In Black	Platinum	1 000 000
Ballbreaker	Gold	N/A
Black Ice	Platinum	1 000 000
Blow Up Your Video	Gold	N/A
Dirty Deeds Done Dirt Cheap	Platinum	N/A
Flick Of The Switch	Gold	N/A
Fly On The Wall	Gold	150 000
For Those About To Rock	Platinum	N/A
High Voltage	Platinum	N/A
Highway To Hell	Platinum	250 000
If You Want Blood	Platinum	N/A
Let There Be Rock	Platinum	N/A
Live	Gold	150 000
Powerage	Gold	N/A
Stiff Upper Lip	Platinum	N/A
The Razor's Edge	Platinum	750 000
Who Made Who	Platinum	N/A
» Greece		
Black Ice	Gold	10 000
» Hungary		
Black Ice	Platinum	20 000
» Ireland		
Black Ice	Platinum	30 000
» Italy		
Black Ice	Platinum	170 000
» Japan		
Black Ice	N/A	50 000
» Netherlands		
Black Ice	Gold	30 000

COUNTRY/ALBUM	AWARD	TOTAL SALES
» New Zealand		
Ballbreaker	Platinum	20 000
Black Ice	Platinum	30 000
Iron Man 2 (Soundtrack)	Gold	7 500
» Norway		
Black Ice	Platinum	85 000
» Poland		
Black Ice	Gold	35 000
Iron Man 2 (Soundtrack)	Gold	15 000
» Portugal		
Black Ice	Gold	10 000
» Singapore		
Black Ice	Platinum	15 000
» Spain		
Black Ice	Gold	60 000
Stiff Upper Lip	Platinum	N/A
» Sweden		
Ballbreaker	Gold	50 000
Black Ice	Platinum	180 000
Stiff Upper Lip	Gold	N/A
The Razor's Edge	Platinum	100 000
» Switzerland		
Back In Black	Platinum	50 000
Black Ice	Platinum	40 000
For Those About To Rock	Gold	25 000

COUNTRY/ALBUM	AWARD	TOTAL SALES
» The United States		
Back In Black	Diamond	22 000 000
Ballbreaker	Platinum	2 000 000
Black Ice	Platinum	2 000 000
Blow Up Your Video	Platinum	1 000 000
Dirty Deeds Done Dirt Cheap	Platinum	6 000 000
Flick Of The Switch	Platinum	1 000 000
Fly On The Wall	Platinum	1 000 000
For Those About To Rock	Platinum	4 000 000
High Voltage	Platinum	3 000 000
Highway To Hell	Platinum	7 000 000
If You Want Blood	Platinum	1 000 000
Let There Be Rock	Platinum	2 000 000
Powerage	Platinum	1 000 000
Live	Platinum	3 000 000
Stiff Upper Lip	Platinum	1 000 000
The Razors Edge	Platinum	5 000 000
Who Made Who	Platinum	5 000 000
‘74 Jailbreak	Platinum	1 000 000
» United Kingdom		
Back In Black	Gold	100 000
Black Ice	Platinum	500 000
Blow Up Your Video	Gold	100 000
Flick Of The Switch	Gold	100 000
Fly On The Wall	Gold	100 000
For Those About To Rock	Gold	100 000
High Voltage	Gold	100 000
Highway To Hell	Gold	100 000
If You Want Blood	Gold	100 000
Live	Gold	100 000
Stiff Upper Lip	Platinum	500 000
The Razor’s Edge	Platinum	1 000 000

WE SALUTE YOU!

No Nonsense team would like to give a 21 gun salute to following individuals for their great help:

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- » Trudi Franklin
- » Vincent Lovegrove
- » Staff at Alberts.
- » Daily Dirt, Electric Shock and Let There Be Light. And all the other AC/DC fans around the world who've helped us during the years.

RONALD (BON)
SCOTT
PASSED AWAY FEBRUARY 19TH, 1980
AGE 33
LOVED SON OF ISA AND CHICK
BROTHER OF DEREK,
GRAEME AND VALARIE
CLOSE TO OUR HEARTS
HE WILL ALWAYS STAY
LOVED AND REMEMBERED
EVERY DAY

IB2

NO NONSENSE AC/DC WEBZINE

- BACK ISSUES

For over a decade No Nonsense AC/DC Webzine was one of the most famous websites related to the Australian hardrockers AccaDacca.

The webzine had loads and loads of interesting stories, memories, photos and interviews - by the fans for the fans.

The site is now taken offline, but the saga lives on - this book gathers the stories from the 15 issues of No Nonsense AC/DC Webzine.

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